THE magazine for French Electronic Knitting Machines. Number 5

ELECTRONE

"ELECTRONNE" THE MAGAZINE FOR OWNERS OF FRENCH ELECTRONIC KNITTING MACHINES WORLD-WIDE.

VOL. 2 NO 5

Electronne is the house magazine of the Electronne postal machine knitting club, and is published four times a year, Spring, Summer, Autumn, and Winter. Issued free to members of the postal club, and is not for retail sale within the U K or Europe.

The club is the largest postal club devoted to French electronic machines, and has members world-wide. Subscriptions are £12.50 per year, (£22.00 outside U K, which includes air mail postage to any address). Membership runs from February to January of the following year. Members joining between those times will receive back copies of the magazine to the previous Spring, and future numbers to the following Winter.

The magazine represents part of membership only, as there is also the Help-line number, which members may call on any day of the year between the hours of 10 am and 9 pm, U K time. Alternatively, you may have knitting queries answered by mail, but please remember that we can only do this if you enclose a prepaid reply envelope, (SAE), or an International Reply Coupon to cover the return postage. All you pay for is the call or mail, the information is provided FREE ! There is no other knitting machine with a back up service of this kind on earth !

The club address is :

7 Flambard Road, Poole, Dorset, England, BH14 8SU,
and we would be pleased to deal with your enquiries or knitting problems by mail or 'phone. You will need to quote your membership number on all mail, and on the 'phone

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THE EDITOR'S PAGE

Dear Members,

Welcome to the second year of publication of the Electronne Magazine, and a personal thankyou to everyone who has stayed with us from 1986-87. Without members renewing, we couldn't keep going, so this has been important to us here at Electronne.

Renewing members will also have noticed already the biggest change in the magazine so far. The pages are now set out, and printed, like any conventional publication. We all sincerely hope this meets with your approval, and the reproduction of the photographs is much improved all round.

In this issue for Spring 1988, we have some interesting garments. The decorative setting is something that many members have been asking for, and two lovely suits for Spring or Summer wear. There is something for the men, and some interesting techniques used.

Also in this issue we introduce Eva Bray, who will be writing as a beginner to machine knitting, and novice on our machines, about her experiences of learning to use the machine on her own, in an isolated area. Her only help was by phone. A position I am sure many of you will find familiar! It is often comforting to find that someone else has gone through a similar thing, and we all learn from each other.

The knitting school in Poole in now open, and running very full most of the time. It is nice to have space for machines and all the paraphernalia that goes with machine knitting, in one place. As I had feared in the last issue of Electronne, the building seems to be shrinking slowly, and space getting less and less. I don't know whether this is due to shrinking, or piling in more of everything like yarn, accessories etc., but an extension on the extension will be the next thing if we are not careful.

We do have two of the new machines from Singer, launched in the UK last year. The Grey 2310 which is now known as a 2331 or "Freestyle" machine. (Sorry about calling it a Lifestyle in the last issue). A Grey 611, which is the 600 made more up to date looking.

This means that when you come on a knitting course in the school, you should be able to work on a machine of the same colour as the one you have at home.

Not much more for me to say here except do keep the letters coming in. In many ways the members keep the magazine going by writing and asking for various things, or with their comments. There is always the letters page too to fill up with interesting news and information from other members.

Garment patterns are also always well received, and don't have to be the most complicated in the world. Remember, there are a lot of beginners out there too, and sometimes the simple pattern you have worked out for a garment may be just the thing that another knitter has been deperately looking for. Garment patterns must of course be original, and not taken from other publications. If we publish one of your designs in the magazine, we will give you your next subscription free, and you may choose any one of the books published by Electronne free as well. Your garment will of course be returned to you after publication.

- One final thing. Don't forget the Help-line number **(0202) 733554)** is there for you to use, and please, if you write in to the club, remember to put in a SAE, or an International Reply Coupon to cover return postage. Thankyou very much.
- See you next time. Best wishes,

George

George

KNITTING MACHINE SURVEY

		YES	NO
1	Does your knitting machine do Fairisle - not just Jacquard without floats?	☐	☐
2	Does your knitting machine do over 40 different Jacquards?	☐	☐
3	Can your knitting machine do a single motif 180 stitches wide?	☐	☐
4	Does your knitting machine do lace on any card including a free-hand drawing?	☐	☐

If the answer to most of these questions is no, we know one that does all these and an awful lot more.

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YOUR LETTERS

Dear George,

May I write to say thankyou for the Electronne Club and Magazine. I have found it a big help with my machine, and getting to know my way around it.

Also, as you know, I have used the Hotline service to have my problems sorted out, and found this invaluable. No-one can say now that there is no back-up service for our machines. What other machine has a 'phone service eleven hours a day, 365 days a year ? Probably none I suspect.

There are some mistakes in the magazines 1 to 4, such as spelling errors etc., but as this is a "club" newsletter type magazine, we should perhaps not be too particular. I like the way it is set out, it seems very personal. Whatever you do, please don't make it too slick and glossy looking, that would mean it lost it's personal touch. At the moment I feel that it's written specially to each member, please keep it like this. Is there any chance of producing a binder for the magazines ?

Louise Wright, England.

Dear Louise,

Thankyou for your comments on the magazine and club. It is nice to receive complimentary letters, but also constructive criticism is very much appreciated. The errors that creep into publications do annoy some people, and it is very kind of you to say that it makes the magazine appear "personal". I find it infuriating, but hopefully it should no longer be a problem. You will see by now that the magazine has changed it's appearance slightly, but the content is remaining much along the same lines, with techniques, tips, patterns etc., and the typesetting does make for easier reading. The covers are back in full colour too, making it more presentable.

As to binders, we have given this a lot of thought, because you are not the first to ask. The problem is the expense. A binder to hold 12 copies of any magazine will cost around £3 to £3.50, which seems a lot of money to some people. We will keep you posted though. If the demand is great enough, we will be able to supply them, perhaps at a more reasonable cost.

George

Dear George,

I have been hunting everywhere for a cabinet that will take my 2331 knitting machine. Several I have seen say that this machine fits, but then on asking further, I'm told that the "box" and carriages have to be removed for the cabinet to close. Is there a cabinet available which takes the machine without doing this, and if not, is it advisable to keep removing the box and carriages ?

Thanks for all your help over the last year.

Pat Valence, Poole.

Dear Pat,

I know what you mean about searching for a cabinet. There are now quite a few on the market, but as far as I know, only two that are specifically designed to take the French electronic knitting machines. These both come from a company called HORNE, and they have kindly supplied me with information on these cabinets, which you will find on the News pages. As to removing the carriages and box frequently. Taking the carriages off will not do any damage at all. In fact probably more good, as it will encourage people to clean them. The box is a different matter. Whilst it will do no damage as such, to keep taking it off and putting it on, it is time consuming, and accidents are more liable to happen the more you take it off and put it on. It is much better to leave it set up permanently if possible, and of course, this is the idea of a cabinet. It seems a little pointless to spend money on a cabinet with the purpose of leaving the machine set up, yet hidden, only to have to partly dismantle the machine to make it serve this purpose. Anyway, I hope you find the information useful, and the News item helpful.

George

Dear George,

I thought that you might like to know that whilst reading Electronne 4, I happened to see a letter from Jane Filip, Ashford, Kent. This pleased me very much to find another Singer knitter so close at hand, (about 4 miles). So I took the "bull by the horns" and telephoned her.

Jane was as pleased as I was to hear from another knitter close by. As I haven't been able to unpack my machine yet after moving house, Jane kindly invited me to her home. We are both looking forward to meeting each other, and discussing knitting. Thankyou for a lovely magazine which I enjoy reading very much.

Mrs Liz Earnshaw, Willesborough, Ashford, Kent.

Dear Liz,

I am pleased that you have got together with another knitter near you. This was one of the original ideas of Electronne, and I am pleased to say that we are putting French electronics owners in touch with each other all over the place. Some are now forming their own groups and clubs, with regular meetings etc.

If other members would like to do this, then send in a S.A.E. or International Reply Coupon, and we will send you details of other members. Some of you want pen-pals too, and we can usually find another knitter somewhere for you to correspond with.

Dear George,

Firstly, thankyou for a wonderful knitting weekend 12-13 March 1988. I feel so much more confident with the machine now, and able to tackle cables, buttonholes, and also the new way to attach cut and sew necklines on the machine. Also a big thankyou for making us feel so welcome. Personally I enjoyed the meals as much as the knitting, and surprise! - surprise! I did not gain weight! I would like to come on a further weekend this Autumn.

In retrospect, I would like to join the Electronne club, although I am a Passap knitter, and I realise this is intended for French Electronic machines. The machines are so similar that much of the information will be relevant and useful. Thank you

Rosalind Lowe, Saffron Walden, Essex, England.

Dear Rosalind,

Thankyou for your kind comments on the weekend. There have been several requests for recipes that have come from people who have attended weekends, so at the risk of boring you, I have given the recipe for the Ocean Broccoli Pie, which seems to be the most requested one. This will be found this on the News pages.

We now have several members with Passap or Pfaff machines, and I am pleased to say that they do find the magazine useful. They also get the full back-up service for their machine via the mail or Help-line system, so welcome to the club.

The new way to apply neck bands on the machine,is not exactly new, but may be unfamiliar to many knitters. It is shown fully on the Video, and is particularly easy to do on all the French double bed machines. We will be featuring an article on this later in the year.

George.

Dear George,

Thankyou for our own magazine and club first of all. It really is something that all we knitters on the French machines have needed for a long time. I also have your Basic Techniques, Intermediate Techniques, and the Dictionary, as well as the Video. Could you please tell me when the other books, which you mentioned in the Information Booklet sent to me before joining, will be available. Particularly the Stitch Pattern book, and Advanced Techniques.

A. Jones, Hertfordshire.

Dear Mrs Jones,

You are not the first to ask about these books, and it is for this reason I have published your letter in the magazine this time.

The Stitch Pattern Book is well under way, I assure you, as is the Advanced Techniques, but in some of the original information booklets, we were a little optimistic with publication dates, to say the least.

The new dates for both these books is Autumn 1988. The photography has been the problem. I think you will agree that these will certainly need very clear pictures, and this is what we are working on. It would be nice to have the Stitch Pattern book in colour throughout, but cost on this is prohibitive. It would make the book far too expensive, so we hope to have some colour, with the main illustrations in black and white. Every pattern will be illustrated of course.

Sorry to have kept you all waiting so long.

George

That's about all we have space for in the letter section this time. Do keep the letters coming in. It is one of the main things that keeps the magazine alive, and is one of the most frequently read items.

For this reason, if you have a letter published, from the Summer 1988. Electronne onwards, we will pay you £10 on publication. Your letter must of course be original, and not have been published in any other magazine. We will also pay for letters to the hints and tips column. The same amount, £10 per original letter. So let's have your ideas, and letters !

BLOCKING AND PRESSING THE "ELECTRONNE" WAY

There is an awful lot of talk among machine knitters these days about the correct way of "BLOCKING" and "PRESSING" garments, and garment parts prior to sewing them together.

Is there a correct way, and an incorrect way ?

The answer to this is NO and NO. There are some ways which are better than others, but the way which you find the easiest, and suits you best is the right way. Provided it gives the best possible result, and one that you are pleased with.

We have all heard the boast of some knitters, I am sure, that they never block or press anything, either prior to making up, or afterwards. Quite honestly, they usually don't need to boast about it. It usually shows very well indeed! It is a bit like a taylor making a suit, and never pressing the seams as he goes, or like saying I can ride a bicycle, so I must be able to drive a car. Unfortunately, "It aint necessarily so".

Now I can understand why people try to avoid blocking, because the way it is described in most manuals and techniques books is both tedious and boring to do. It can also be very time consuming. The temptation to avoid it is really so very great.

I used to be a "non-blocker" once, but was always disappointed with the results and finish of the garments I had spent hours knitting. So I decided to find a way that would give all the finish, and had none of the boredom of pins and those bits of cloth marked in squares that after a time were never accurate for measuring anyway, because they distorted with all the heat and steam.

The method I have devised is easy, saves hours of your precious time, and most important, it works every time, giving a finish that is better than the pin method.

Before I describe the equipment needed, a word about the fabrics that may be blocked by this method. Can we steam all fabrics and yarns ?

YES, ALL YARNS AND FABRICS MAY BE STEAMED AND BLOCKED BY THIS METHOD.

The reason is that we are using steam, or water vapour, not heat or pressure to fix the shape. So any type of knitting or yarn can receive this treatment. Gone are the days of laying garments under wet cloths, and waiting for them to dry. This never seemed to work for me. I was either too impatient, and removed it too soon, or forgot about it altogether, and found it weeks later in the spare bedroom where I had left it. By this time it will have been well and truly pressed by the dog using it for a comfy afternoon nap, every day since the towel dried out.

So the answer to that old chestnut, "Can I block acrylics"?

YES! YES! YES!

We are using only the water vapour, there is no pressure, or "ironing" involved with the fabric.

THE EQUIPMENT YOU WILL NEED

For once, you are not going to be asked to fork out a fortune on something. The equipment needed will cost you the very minimum, and you may even have all you nee in the home already. So it will cost you nothing!

1. A piece of Conti-board or blockboard 120cm X 92cm, (4 FEET x 3 FEET).
(It must be one of the above, not chipboard, which falls to pieces with the steam).
2. A very old, hairy, wool blanket. It MUST be wool, acrylic will not do for this.
3. 5 metres of black milliner's elastic, also known as hat elastic.
4. 5 metres 2.5cm (1 inch) white waistband elastic.
5. A handyman's steel tape measure. (Ordinary tape measures are no good because they stretch, even glass fibre ones, eventually).
6. About a dozen or so BRASS or STAINLESS STEEL pins. Not glass headed.
7. A square synthetic bathroom sponge covered in a clean white handkerchief. (Preferably a new on, as a used one will make the garment smell "soapy").

Cut both sorts of elastic into 4 pieces each. Two lengths each long enough to go around the board the narrow way, and two each to go around the board the long way. Tie each one to form a circle.

Fold the hairy blanket into three or four, and cover the board with this. Nail it underneath to hold it taught, and in position.

Put two black, and two white elastic loops on the board widthways, and two of each lengthways.

You now have the blocking and measuring board made, and ready to use.

HOW TO USE THE BOARD

The black elastics are used as measuring guides for the garment parts. For instance, let us suppose you want to block a piece of knitted fabric out to measure 80 X 80 cms.

Place one black elastic parallel to the top of the board. Arrange the right side lengthways black elastic parallel to the side of the board. Using the steel rule, measure down from the top elastic 80 cms. Place the second widthways elastic at this point, then repeat on the other side to make sure that the shape is square. Now measure across from the first lengthways elastic, 80 cms. Place the second vertical elastic at this point, and repeat for the opposite end. Check that all the elastics are correctly in place, and that the measurements are accurate, and you now have an 80 cm square, ready to measure your fabric with.

Place the fabric inside the square, and smooth it out to shape and size. Place the wide white elastics over the edges of the parts, with their outside edges corresponding with the black elastics. This holds the fabric in place. No pins necessary, and what's more, no scalloped edging to the knitting any more. You have also saved a lot of time, one of the most important things. Time you can now spend on more knitting!

Now for another difference. The steaming takes place with the board in the **VERTICAL** position. This is the best way to work. Stand the board up on an ironing table, and lean it against the wall. You can now stand in front of your work and see what you are doing.

Hold the steam iron in the conventional position, with the steam vents pointing down, and allow steam to spray out over the fabric. The temptation to put the iron down on the fabric has gone. It's impossible anyway, and this is the big advantage. We are now using the water vapour to do the work, not the heat and pressure.

Pat the fabric gently with the sponge. This is all the "pressing" you will require. If the knitted fabric is textured, say a tuck stitch, or cables, then pat very gently so as not to flatten the fabric.

You can still steam the welts, or ribs, too. Yes even if they are knitted in acrylic yarns. All you are doing is what tailors have been doing for generations. Allow the steam to spray over the welt, and then holding one end of your sponge, slap the other end up and down onto the fabric. This is what tailors call "banging the steam in". Banging is perhaps an exaggeration here,patting would be more accurate, but the effect is the same. It sets the welt stitches into place.

Allow the fabric to cool and dry, and remove it from the board. The hairy wool blanket actually hold fabric in place on the board once you have steamed it. So the whole section of knitting is held while it cools and dries.

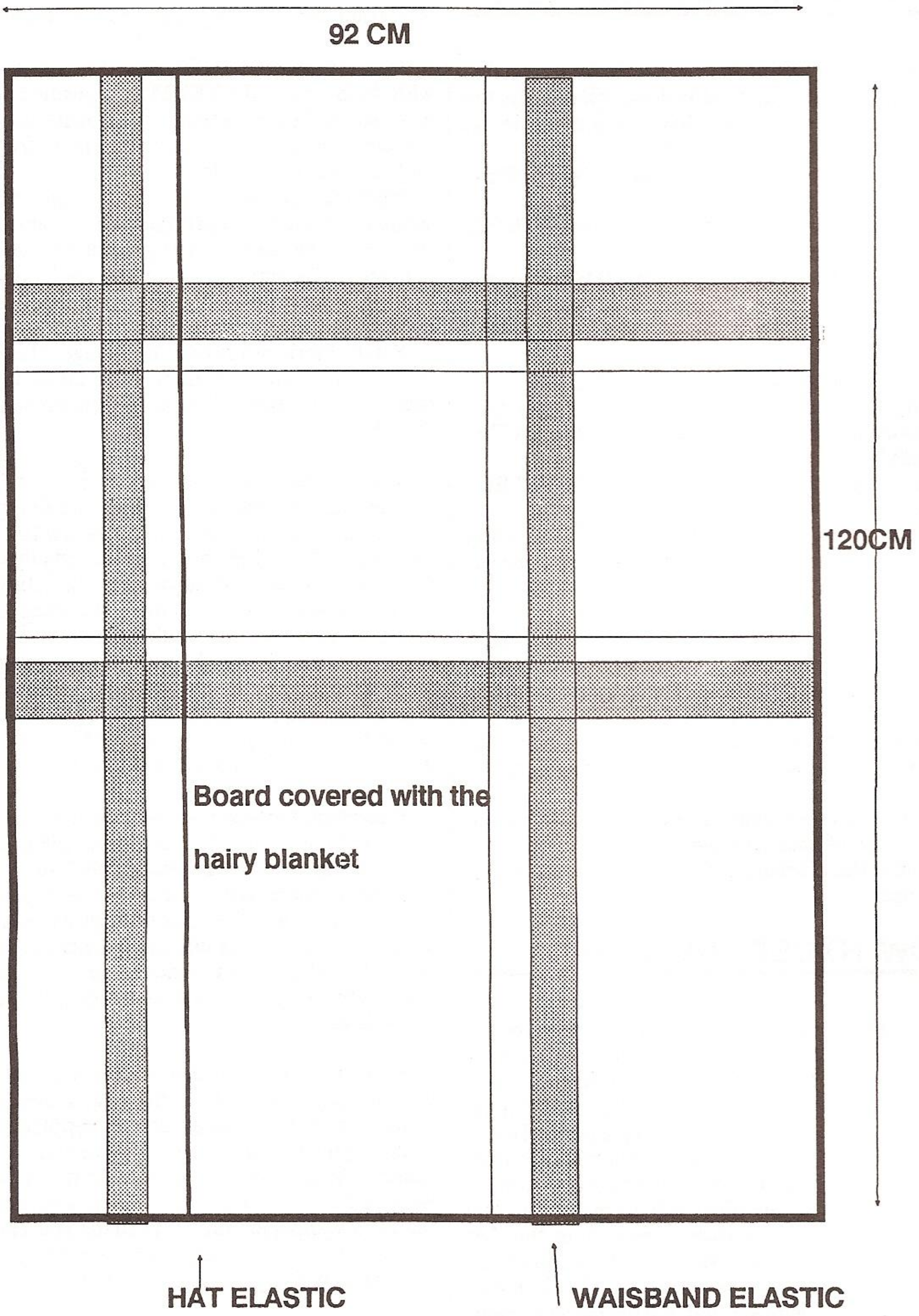
If garment parts are too wide or long for the board, you may fold them in half, and can steam the fold, but don't pat it with the sponge, as this will set the fold in.

If the garment part is not a square or rectangle shape, as most parts are not, then this is no problem. All you need to do is place the elastics into the correct shape, and pin them there. It is then easy to smooth out your fabric as before. Look at the diagrams, showing a raglan shape, with the elastics held on pins.

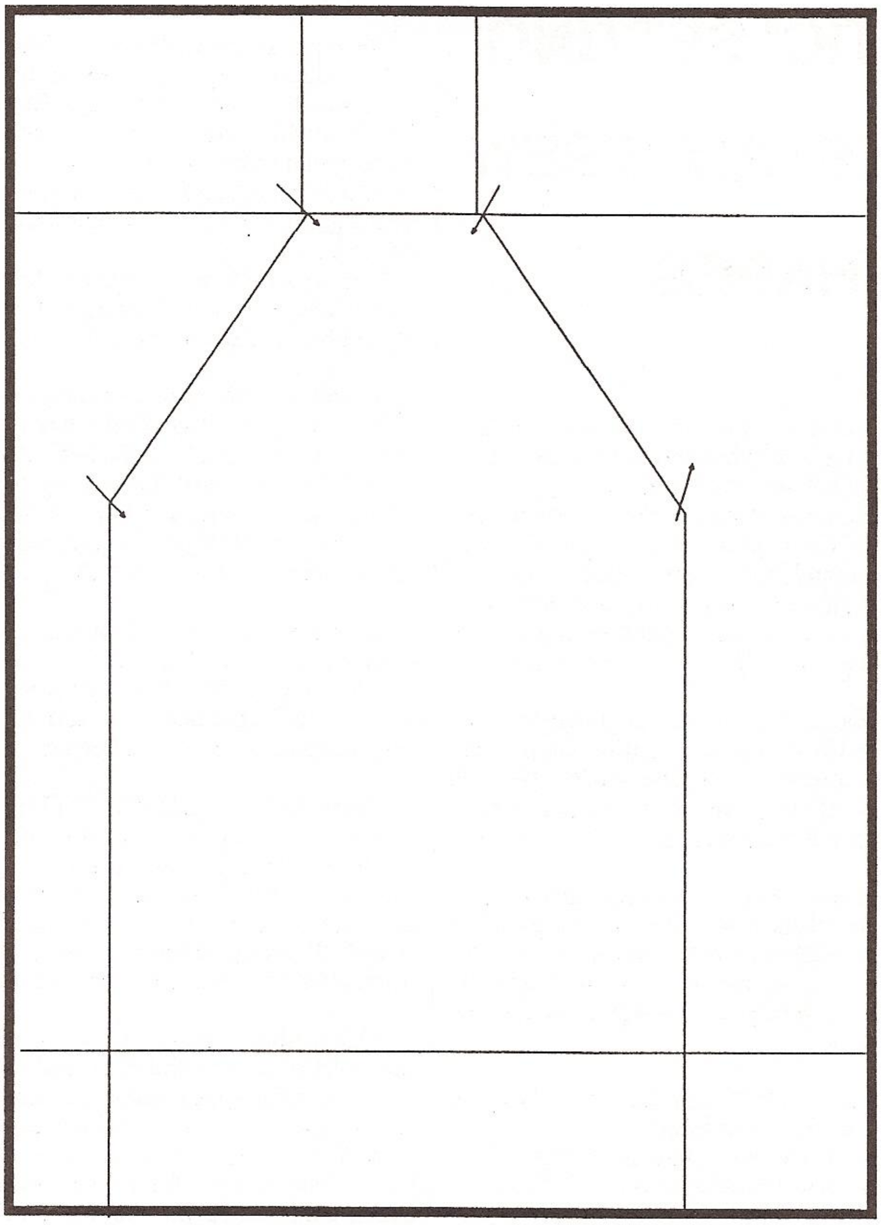
Remember you can steam all fabric and yarn types this way, and if you own one of the new steaming devices much advertised in the Sunday colour supplements of late for steaming curtains and carpets, this process will become even easier. These pieces of equipment do, incidentally, come with a special nozzle for steaming clothes and curtains, and the strip wallpaper too! so perhaps you can justify it as a piece of DIY decorating equipment for your nearest and dearest, and give yourself a present too.

I have been using this method for several years now, and those of you who have been on courses will have seen it demonstrated, as it is the method taught in the school. So far it's never failed, so you could say it is tried and tested.

THE BLOCKING BOARD


92 CM
120CM
Board covered with the
hairy blanket
HAT ELASTIC
WAISBAND ELASTIC

ELASTICS SET FOR A RAGLAN SHAPE



Pins inserted at corners to make elastics shape

USING THE "DECORATIVE" OR "ARTISTIC" SETTING TO MAKE CUT'N'SEW SHAPES

This method of shaping a cut'n'sew block uses the jacquard setting on the carriages. What you will end up with is a garment shape in one colour, or pattern, on a contrast or plain background. It is an easy matter to the cut around this shape with scissors, and finish off the fabric edges. The garment part is made accurately to size every time, so there is no guesswork involved any more. If you are lucky enough to have an overlocker, then this process is made even easier, as you can cut, and finish off the edges all in one operation.

To start with, what we need is a swatch knitted in the yarn we intend to use, knitted in any jacquard setting and pattern. This is for measurement only, so the pattern in the fabric is unimportant. Having knitted this, and allowed it to rest, then steamed it and measured it, we are ready to start.

The first thing to do is work out from your swatch the size of one stitch, and the size of one row of knitting. If you knitted a swatch fifty stitches wide, and fifty rows long, take the measurement of the piece of fabric in millimetres. Next divide both these figures by fifty. This will give you the size of one stitch and one row.

e.g. If your swatch measures 200mm for 50 stitches, and 180mm for 50 rows, it works out as follows:-

200 divided by 50 = 4. Therefore 1 stitch = 4mm.

180 divided by 50 = 3.60 Therefore 1 row = 3.60mm.

Now you draw a chart of the garment part, using the above figures to calculate the stitches and rows. This is described fully in the **INTERMEDIATE TECHNIQUES BOOK**, but briefly you work like this.

Take the chest measurement required, *add 8 to 10 centimetres for ease to the total*, and then divide this figure by two. Half for the back, half for the front. Total required 112 cm. Add 8 cm for ease, 120cm total. Divide this by 2, 60cm. So the back and the front will be 60 cm each.

There are 10 millimetres in one centimetre, so multiply the size by 10, = 600mm. Now divide this figure by the number obtained for the size of one stitch. In this example we obtained the figure 4 above. 600 divided by 4 = 150. So our block drawn out to size will be 150 mm wide. One millimetre is representing one stitch.

Work the same way for rows, in millimetres, and all shaping. It is all drawn with one millimetre representing one row, and one stitch.

See figure 1.

Once the shape is drawn, or "BLOCK" as it should be called, onto the paper, you are ready for the next stage.

This is done one of two ways. Either fill in the whole of the block with black drawing ink, using a paintbrush, or fill in the whole sheet outside the block drawn. This last way is perhaps the most useful, as it may be used for plain and patterned garments. The first method can only be used for plain knitting.

You could alternatively draw these blocks onto acetate sheets. These are more permanent, and you can build up a whole library of shapes and sizes in this way.

So now how do these automatic shaping blocks work?

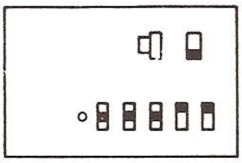
They take advantage of the fact that the scanners in the box of the 2310, (2331, 1602, S48), read black and white. If you knit with two yarns in double jacquard, with the box set to Decorative mode, and the Dial set to 1, you will end up with the shape of the garment in one colour, and the part of the knitting you will cut away in a contrast colour.

The advantage of a card with the garment shape left clear, and the background black, is that you can insert any decorative sheet behind the acetate at the same time. This gives the patterns on the garment part, and the shape of the part outlined in contrast as before. See fig 2.

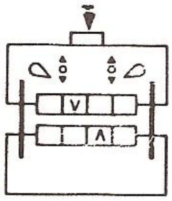
These DECORATIVE SETTING BLOCKS may be drawn and worked out for almost any shape, and yarn. Once you have them for a particular yarn thickness, 2/30's for instance, they will work on any other yarn of the some thickness, but do remember that die can affect yarn tensions and sizings. So always make a swatch first to compare with the original that was made for the block.

This method is getting very close to methods used in industrial knitwear production, and when you have become used to it, it van speed up you knitting production enormously. It is a very fast way of making knitwear in one colour, or jacquard patterns. Please remember though, that the Geometric setting will not work with this method, because the card moves in a different way for that style of patterning. Always remember also, that you must have the adjustment dial set to 1 at all times for this to work. It is possible to set it to other numbers, but this will change the size, and may be used for other things, but is beyond the scope of this article.

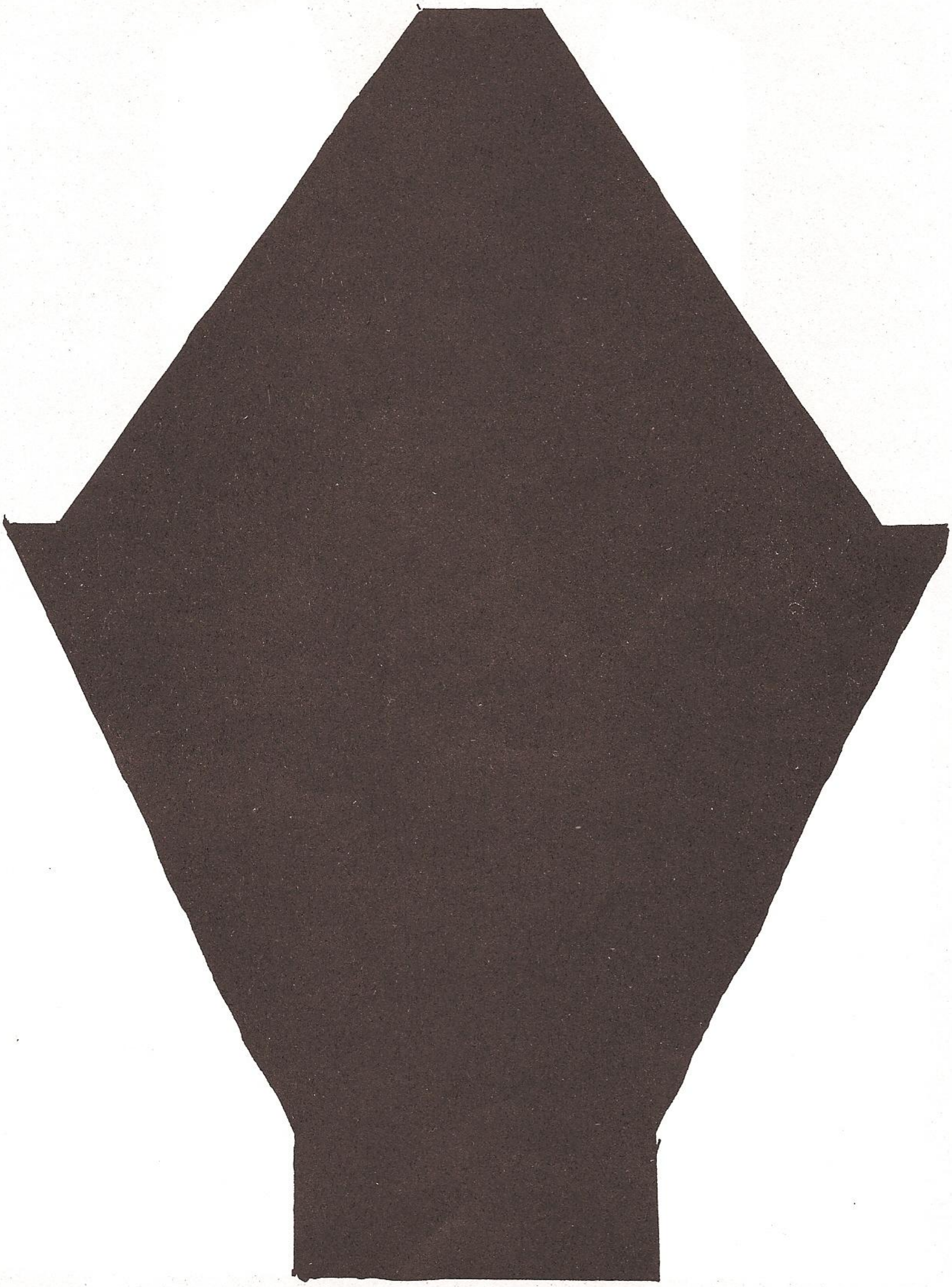
BOX SETTING



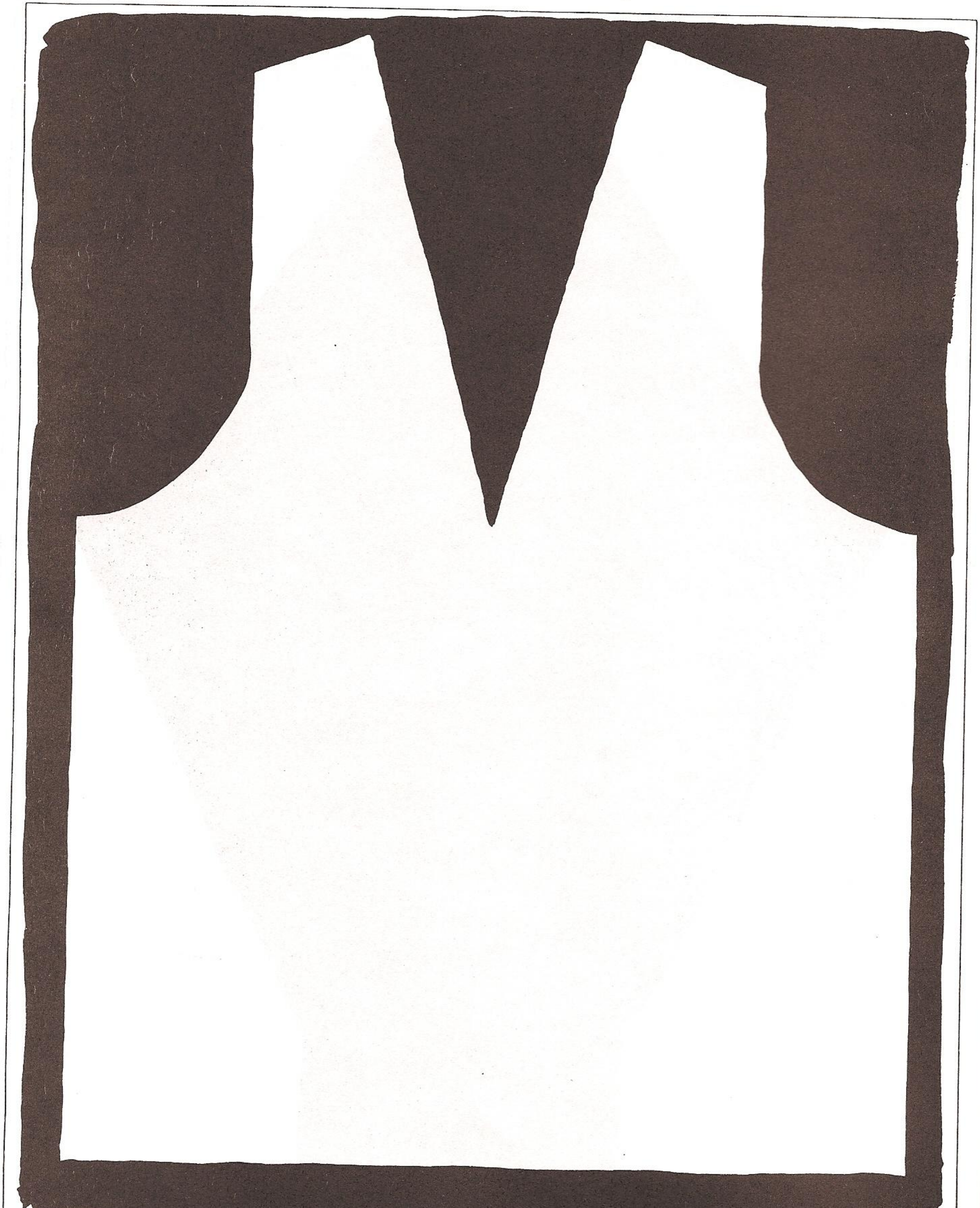
CARRIAGE SETTING



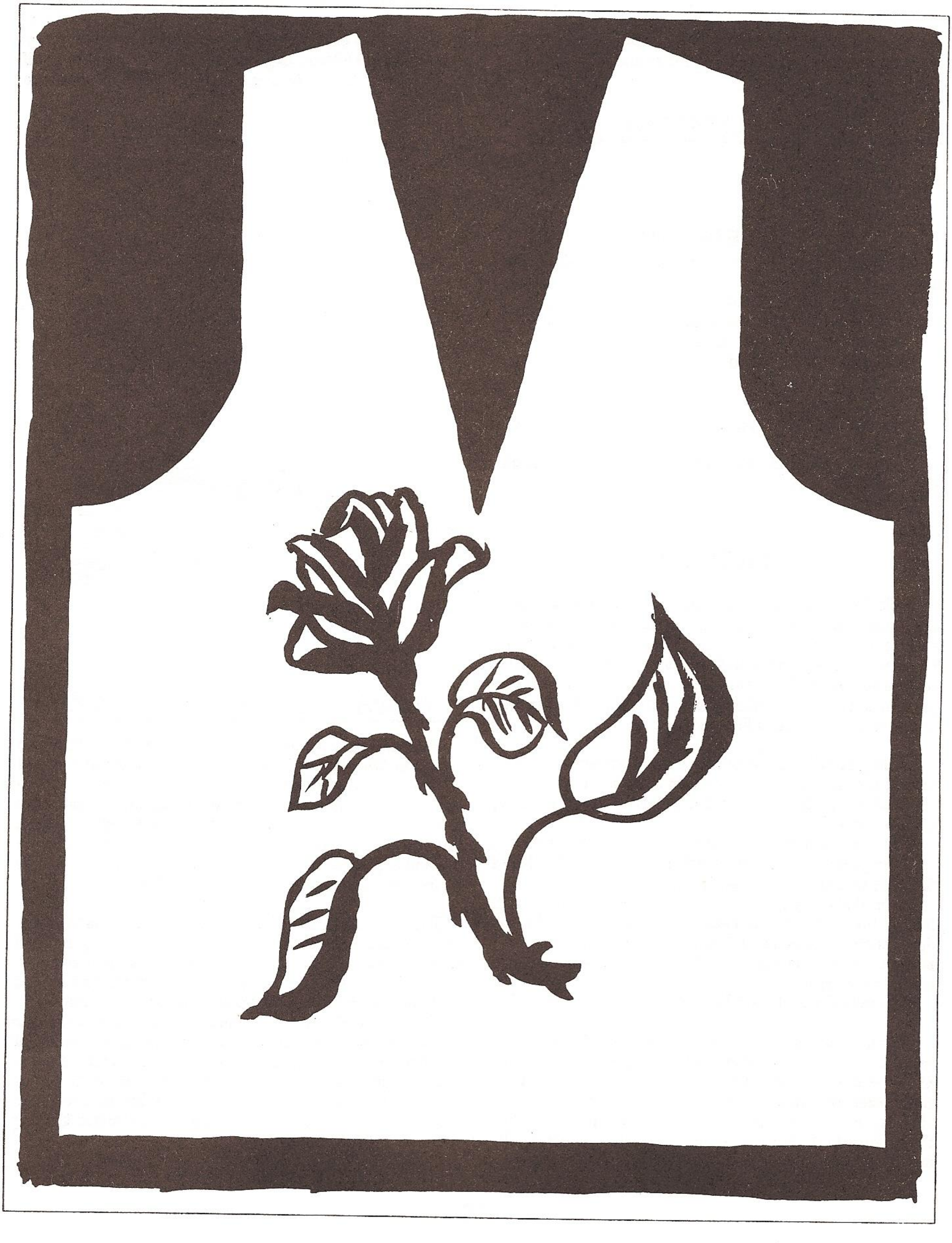
DECORATIVE CUT'N'SEW BLOCK (Black shape)



CUT'N'SEW BLOCK (Black outline)



BLOCK AND PATTERN INSERTED TOGETHER



CLUB NEWS

First of all in the news section, the recipe requested by many people who have attened courses, and as promised earlier. Not really news, but here seems as good a place as any to put it.

BROCCOLI OCEAN PIE

For four people

INGREDIENTS

1 lb. white fish. Cooked, boned, skinned and flaked. Haddock or cod is best.

6 ozs cooked peeled prawns.

3/4 lb. broccoli spears, cooked.

1 large Onion, finely chopped.

1/2 lb. mushrooms, sliced.

1 oz. Flour

2 ozs Butter.

4 ozs Parmesan Cheese, grated. (Strong cheddar will do at a pinch).

1 pint Natural Thick Set Yoghurt, low fat. (You may substitute milk if liked).

METHOD

Melt the butter in a saucepan, add the chopped onion, and saute until the onion is transparent. Add the mushroom slices at this point. Saute till soft. Stir in the flour to make a roux. Add the yoghurt or milk to make a thick sauce. Stir in the prawns, and half the parmesan cheese. Season with pepper and salt to taste. You may also add a glass of white wine at this stage for an extra little taste.

Divide the cooked fish between four individual casserole dishes, and arrange it in the bottom of each one. Divide the cooked broccoli between the four dishes, and arrange on top of the cooked fish.

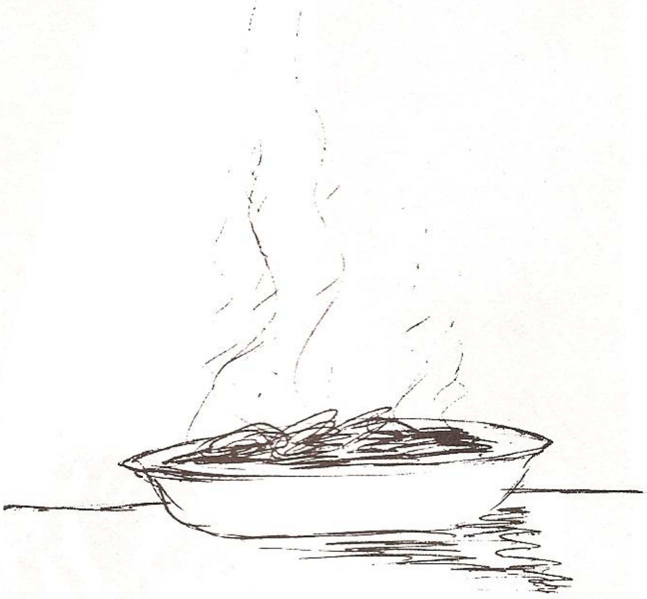
Pour the cheese/onion/mushroom sauce over this, making sure the prawns are evenly divided between all the dishes. Sprinkle with the remaining parmesan cheese.

Place dishes in a moderate oven for 30 minutes until heated through, and the cheese has browned on the top. Serve at once, but be careful, as the contents will remain very hot in the individual casserole for a very long time, and you may burn yourself.

Best served with Jacket Potatoes, and a green vegetable.

This freezes very well, if you line the casseroles with cooking foil, and make up just as if you were going to cook them in the oven. Instead of putting them in the oven, put them in the freezer overnight. In the morning, remove from the casseroles, and wrap the foil covered contents in freezer film, then return to the freezer. When required, remove the film and foil, and place contents into the original casseroles. Place direct into the oven and cook for 45 minutes. Delicious!

If you don't care for fish, substitute cooked chicken, and it is equally good. Or substitute any other meat. Cooked red kidney or haricot beans if you are vegetarian, or cooked textured vegetable protein. I've tried all sorts of variations. As with machine knitting. experiment a little. The result will usually be OK. If not, the dog gets an extra supper, so not to worry.



NEWS FROM SDL. (Singer UK).

Many of you will have perhaps known Sue Woolley, who used to be knitting machine trainer for the South of England for Singer. She was often to be seen in Singer shops, or at Exhibitions working on the machines. Well, Sue left to have a baby early this year, and has since had a little boy, Timothy, and will not be returning to her old job. I'm sure we all wish Sue and her family every success for the future, and we may perhaps see her at some of the shows in future.

The job that was done by Sue has been taken on by someone I'm sure many members in the South of England will know, and some from further field will be familiar with, because of the mail order service run for accessories for the machines by her parents shop in Croydon. Her name is Liz Walker, of "Walker's Wools". She has been machine knitter on the French Electronics for a long time. Is a member of Electronne, and has also attended all the courses. So you could say she knows her way around the machine. She does not have a base as such, but travels around her area, (the South of England), and attends most of the major knitting shows all over the country.

The person that deals with the other half of the country is called Gwen Merrick, who is also a member of Electronne, and has attended the courses. She does the same job for the North, and is also to be seen at all the major shows.

Part of both their jobs involves visiting all the Singer shops, and training their staff, and also giving support to the dealers. Both ladies are committed machine knitters and really know what they are doing with the machines. They also both design knitwear and patterns for the French electronics, as well as knowing how to use other knitting machines too.

If any of you attended the Knitting Exhibitions at Esher or Bristol, you will have seen the two ladies, and myself on the Singer stands.

The next piece of news from SDL, is that yours truly, George le Warre, is now Machine Knitting Consultant for Singer knitting machines in the UK, and between us, we all intend to make knitters everywhere realise that these machines are the most versatile on the market, being able to do more than any other currently available.

We all intend to make people more aware of what the machines can do, and that double bed knitting is more enjoyable and interesting than knitting on a single bed machine. So look out for Singer and Electronne stands at shows, and fabulous garments in the fashion shows.

Did any of you see the fabulous garments knitted on Decorative settings at the Esher show by Electronne member Win Stunnel? Win makes some really wonderful things using her own pattern cards, and is beginning to develop quite a following. You can see her garments in most of the shows on the Singer stands, and in the forthcoming "EUROPEAN COLLECTION" later this year, as well as the patterns in this issue of the magazine.

Talking of the European Collection, it is due out in September this year, and the patterns will be knittable on both Swiss machines, (Passap/Pfaff), and the French electronics, where this is practical, and instructions given for interchanging the patterns. This, I know, is what many of you have been wanting.

NEW SHOPS SELLING FRENCH KNITTING MACHINES

There are now some new shops opening in various parts of the country known as **"FASHION WORKSHOPS"**, and these are also selling our knitting machines. They are owned by SDL, the company that distributes Singer here, and the staff in those shops have been sent, or will be, on the ELECTRONNE knitting courses, so they will all be teaching new owners of the machines in the same way as each other.

To date there are about eight shops in the UK, in various areas. They sell all sorts of equipment and items associated with fashion and clothing.

USA DISTRIBUTORS FOR FRENCH ELECTRONICS TECHNIQUES BOOKS

If you are an Electronne member in the USA or Canada, you may be interested to know that there are several places you can buy the Techniques books, instead of having to send to the UK for them.

Here are some of them.

KRUH KNITS
FARMINGTON VALLEY ARTS CENTRE
AVON PARK NORTH
AVON
CT. 06001
PHONE (203)-674-1043

JOMAR CREATIONS
MARY HELEN RICHARDSON
3319 W. GREENWAY
PHOENIX
ARIZONA
85023
(K-MART CENTER EAST END)
PHONE (602-866-7163)

MRS M MYERS
PO BOX
82
PUTTNAMVILLE
INDIANA
46170

I hope this proves useful, and saves some of our American and Canadian members time and effort.

MACHINE LUBRICATION

Oh dear, here we are again on this same old chestnut of a topic. I know that some of you are heartily sick and tired of hearing me talk about this one, but there are still some rather strange people around who feel that they know better than the company that manufactures the knitting machines. They blithely carry on insisting that we should all use a silicone spray to lubricate the machine at all times. This is absolute death and destruction to the French machines, (and most others if it comes to that). Anyone who is still recommending the use of these sprays is either ill-informed, ignorant, or just plain pig-headed and stupid. The engineer from the makers tells us that it must not be used on any account. **Please use only the recommended knitting machine oil, or a sewing machine oil.**

So if some idiot tells you in future to spray the machine, please do not follow their advise, no matter who they are, or well well informed they may insist they are. They are just not telling the truth, and will eventually cost you money by causing you to damage your machine with the spray.

GETTING RID OF THE "FRILLY EDGE" ON WELTS

When you are knitting any garment that starts with a welt or rib, have you noticed how nearly always, when the comb is removed there is a wavy edge to the knitting?

Now I know that there are all sorts of ways of threading knitting needles, ribbers wires etc. through to straighten this out, but this method is so easy, that you will be amazed. It's not an Electronne invention, and has been around for a long time. Many of you may have seen or used it, but for those who haven't here it is.

Before we start, I will just say that the method given here is a combination of many letters received on the subject, so it would be unfair to attribute it to any one member.

Push up the required number of needles for the rib, and set to rib formation. This method works for all of them. Set tensions to 1/1, knit one row. Hang comb and wire, but not weights. Change to both carriages circular, knit 2 rows still on 1/1. This is where the whole thing becomes different.

Take a nylon ravel cord sold for Japanese single bed knitting machines. Drop one end down between the beds on the left, and the other end down between the beds on the right. Pull down on both ends with one hand. Set both carriages to knit, and knit one row to enclose the nylon cord. Release the ends of the cord, and hang the weights now on the comb. Continue knitting normally, and complete the garment part. Remove from the machine, take off the comb. The edge will be frilly as usual.

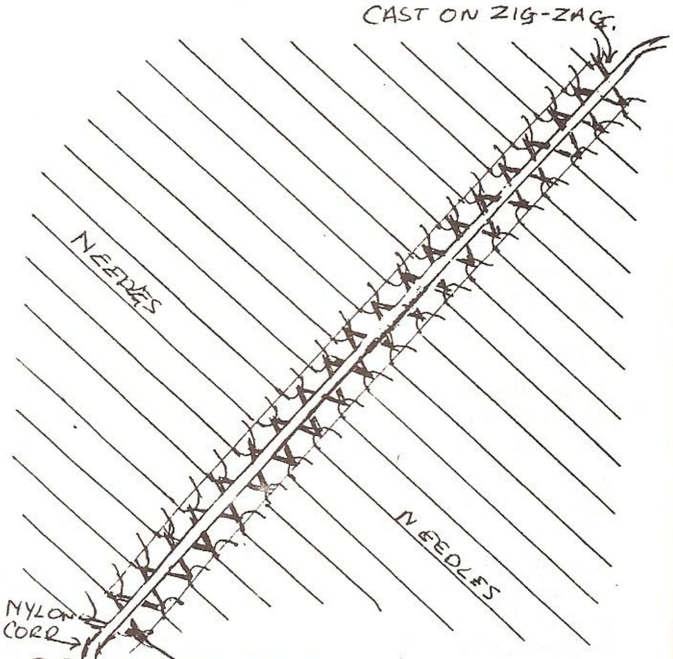
Now for the different part. Pull down hard on both ends of the nylon cord while holding on to the main part of the knitting with your other hand. This will stretch the rib. Pull on one end of the cord to remove it from the knitting, and Hey Presto! one rib without frilly edges.

There are one or two points to remember.

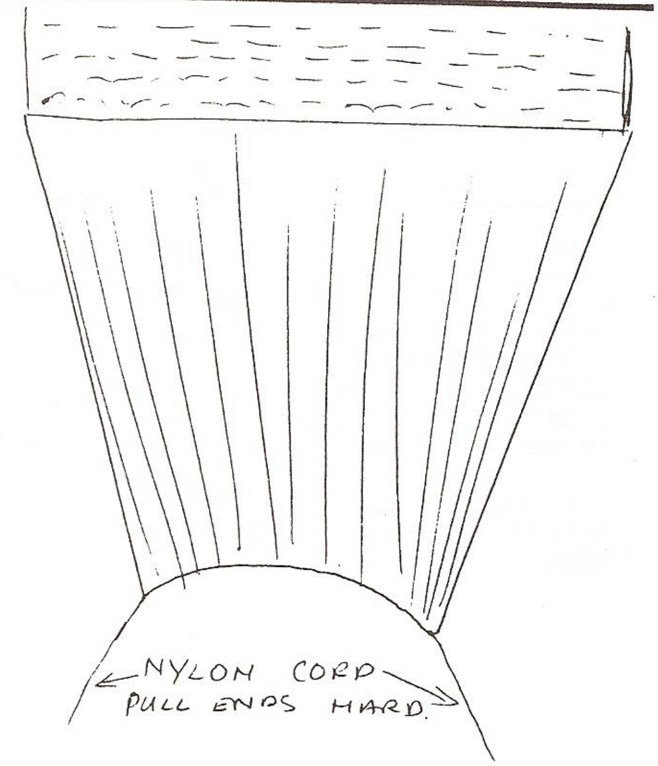
1. **Always cast on with the tightest possible tension for the knit and circular rows.**
2. **Do not increase tensions during cast ons.**
3. **Keep several different colour cords for different yarns so that they are easy to see in the work**
4. **Make sure the cord is clean and washed regularly. If you don't, then as you pull the cord out, it may leave a line of dirt or even oil through the cast on. This is almost impossible to remove. A good way to wash the cord is to wind it around your hand when you do the washing up, or when washing garments by hand. This way it is kept clean without any effort. Also, do keep it wound on a spool or card. They are terrible things for getting knots and tangles in themselves.**

I hope this will be of use to some of you who have not tried it before. I use it all the time and find it very helpful.

NYLON CORD IN WELT



CORD PULLED ON COMPLETION

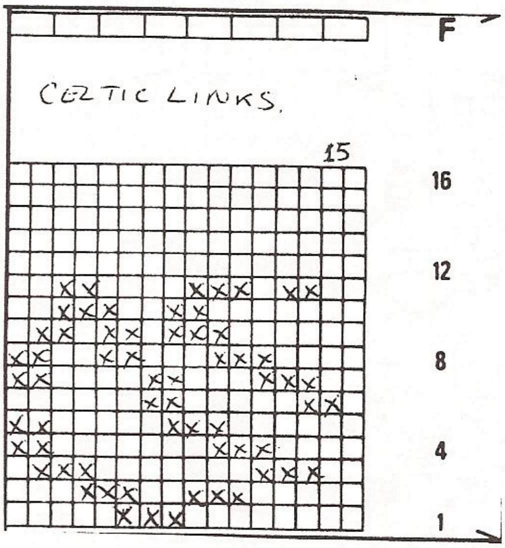


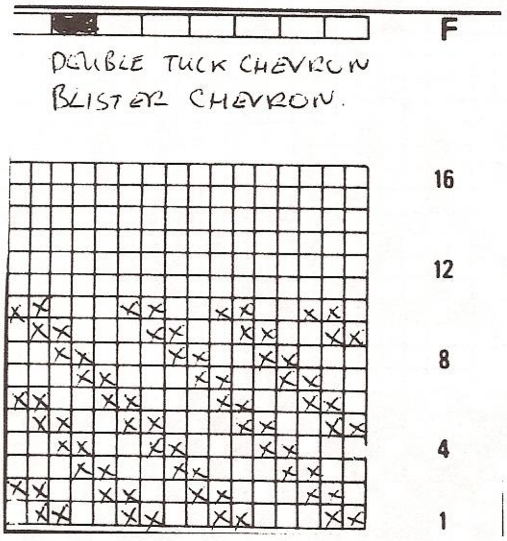
"HAVE YOU HEARD THIS ONE"?

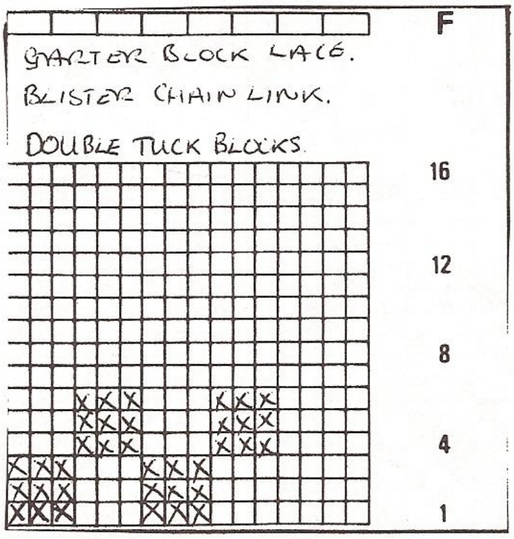
THE STITCH PATTERN PAGES

All the patterns this time are taken from card 42, which comes from an extra set available from your dealer. Equivalents for the 600, (611, S47, 1502) are given here also. We have used two main stitch formations. Double bed tuck stitch, and double bed slip stitch, sometimes also called blister stitch, or pin-tucking. There is a bit of transfer lace pattern at the end too.

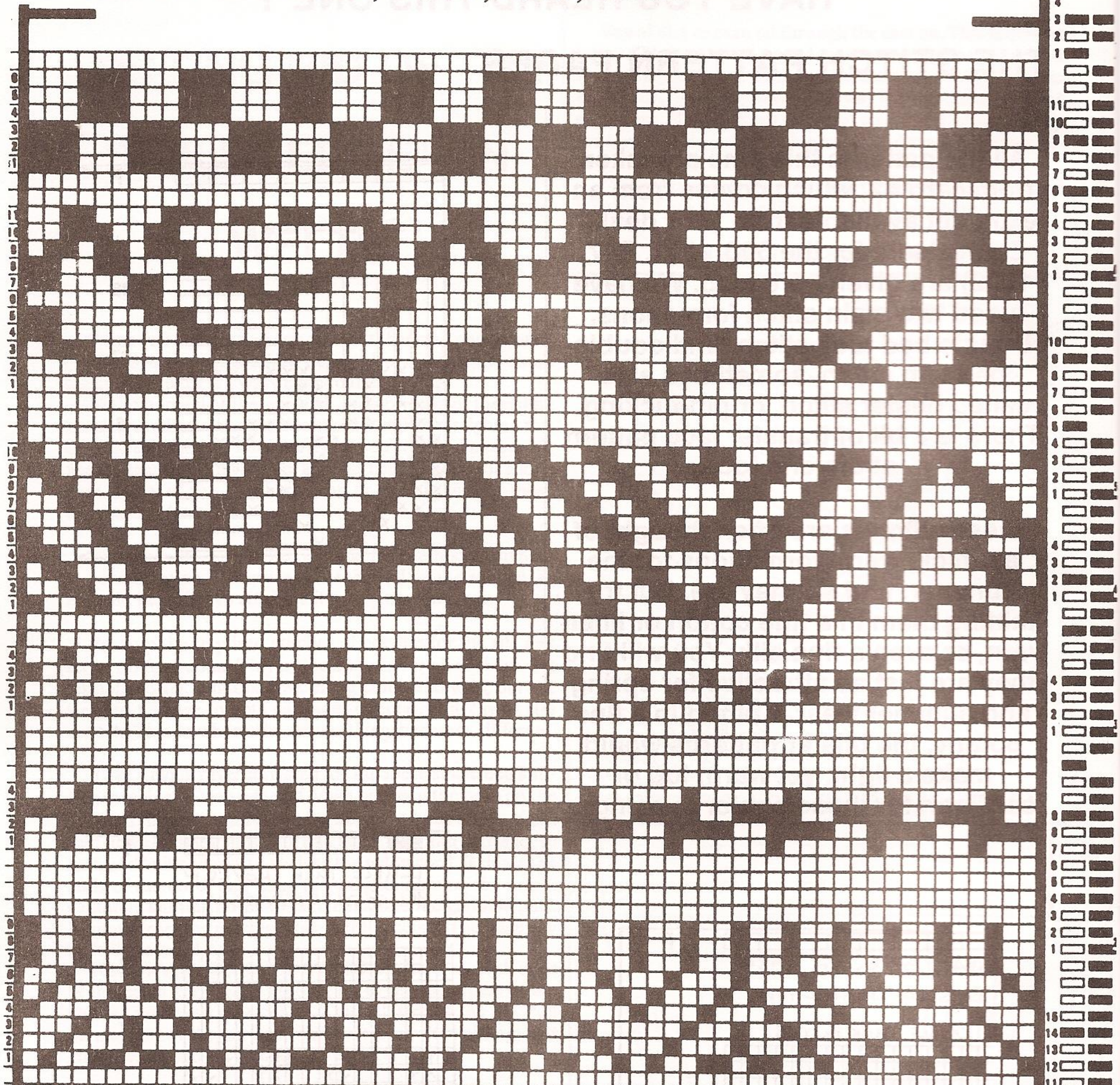
These stitches are often thought of as thick, warm formations for the summer, and so they are. But try knitting them in a fine cotton or linen yarn, or even a fine silk. You will find they are just as attractive for spring and summer wear. Knitted in a fine botany, the blister patterns would make a light, yet warm top or cardigan for those cooler evenings.


F
CELTIC LINKS.
15
16
12
8
4
1

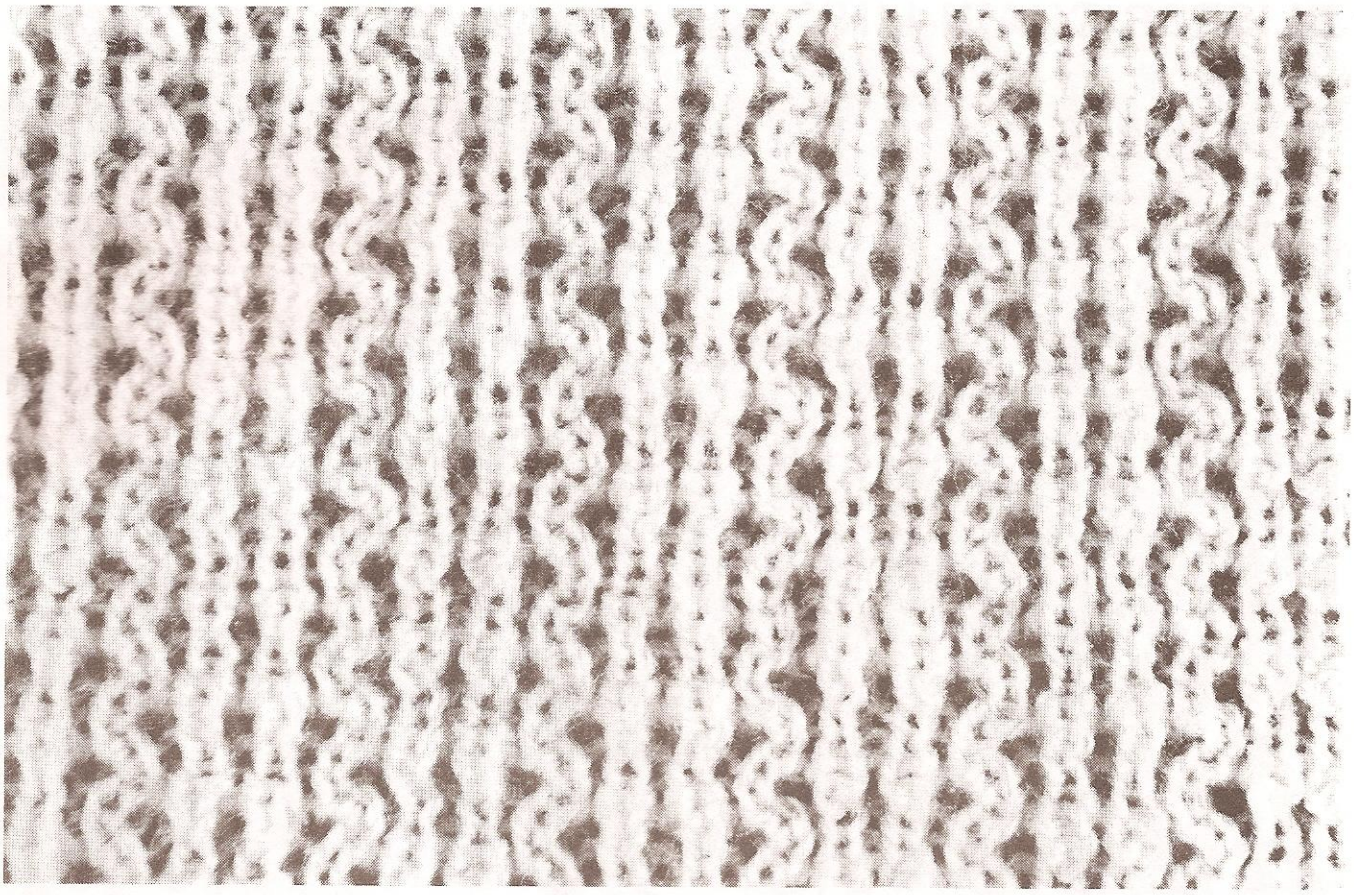

F
DOUBLE TUCK CHEVRON
BLISTER CHEVRON.
16
12
8
4
1


F
GARTER BLOCK LACE.
BLISTER CHAIN LINK.
DOUBLE TUCK BLOCKS
16
12
8
4
1

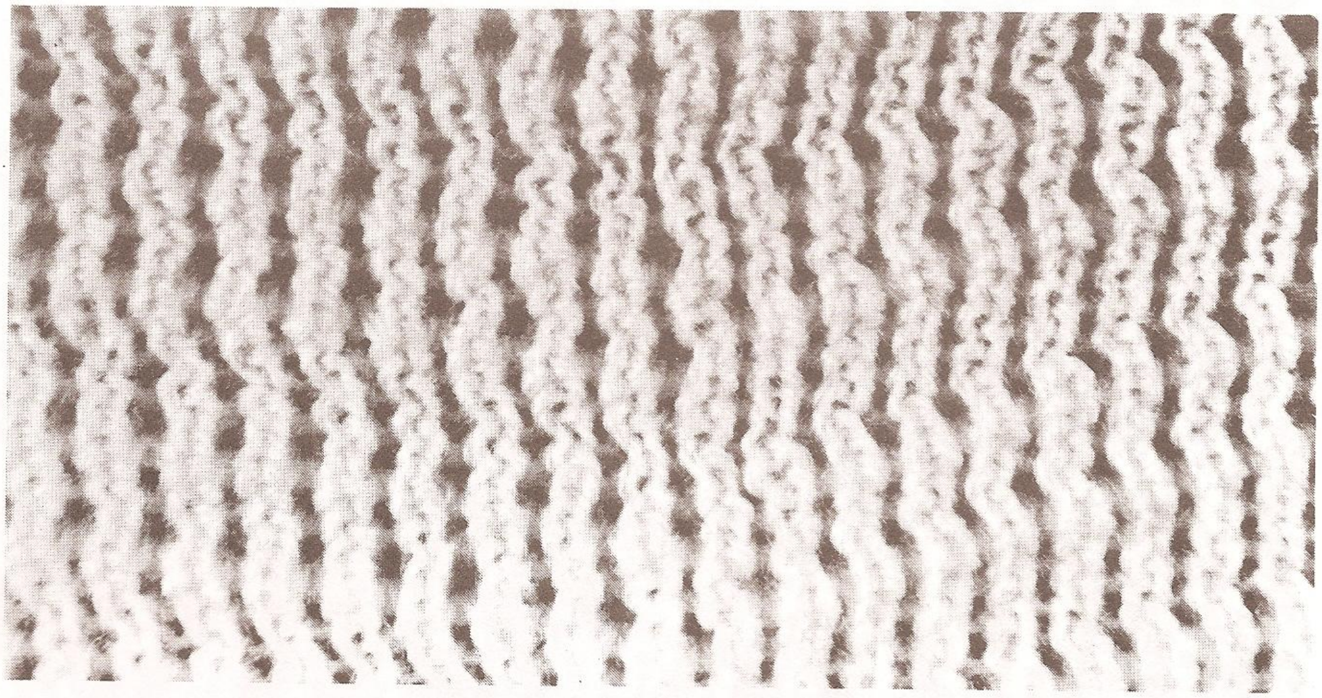
CARD FOR 2310, 2331, S48, 1602



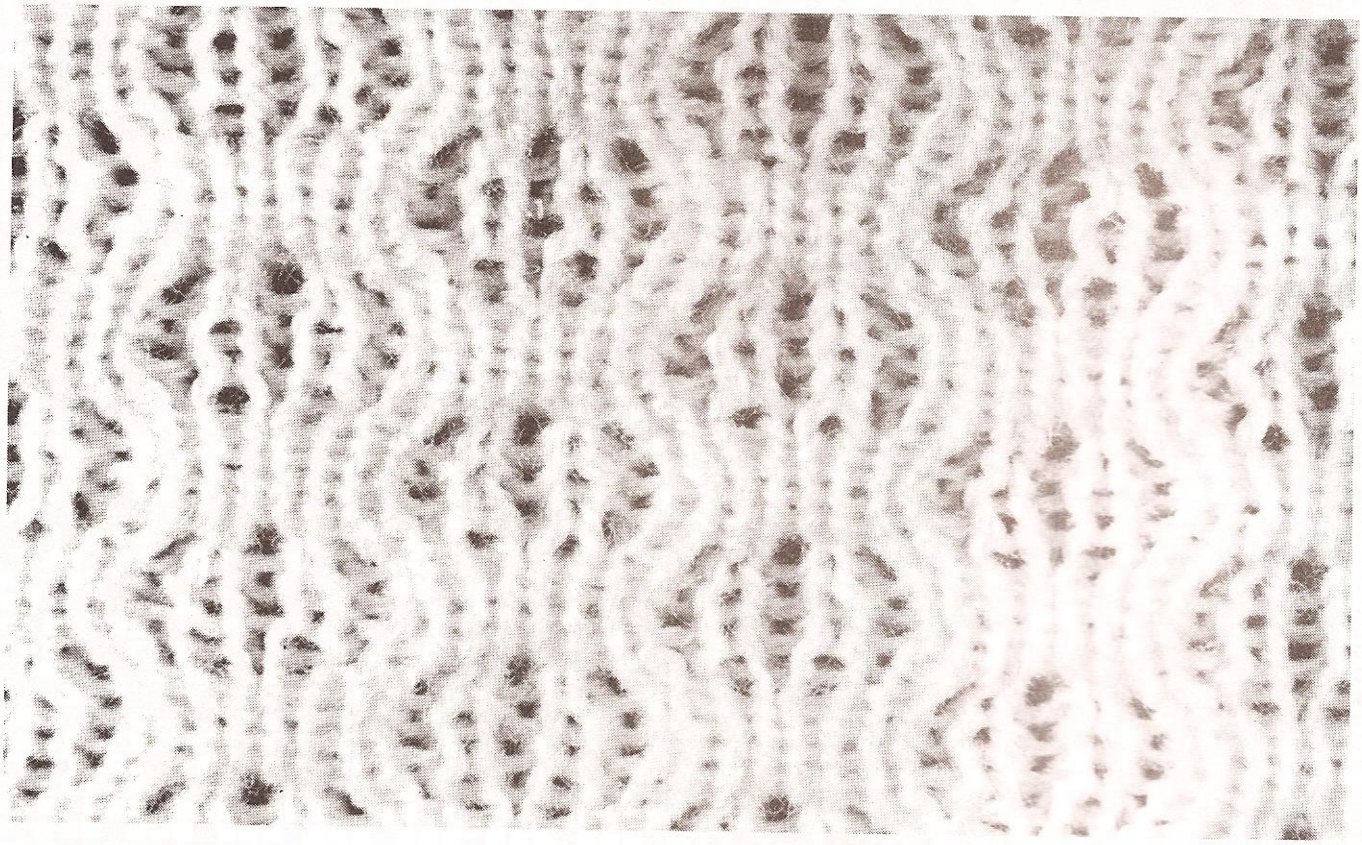
DOUBLE TUCK BLOCKS



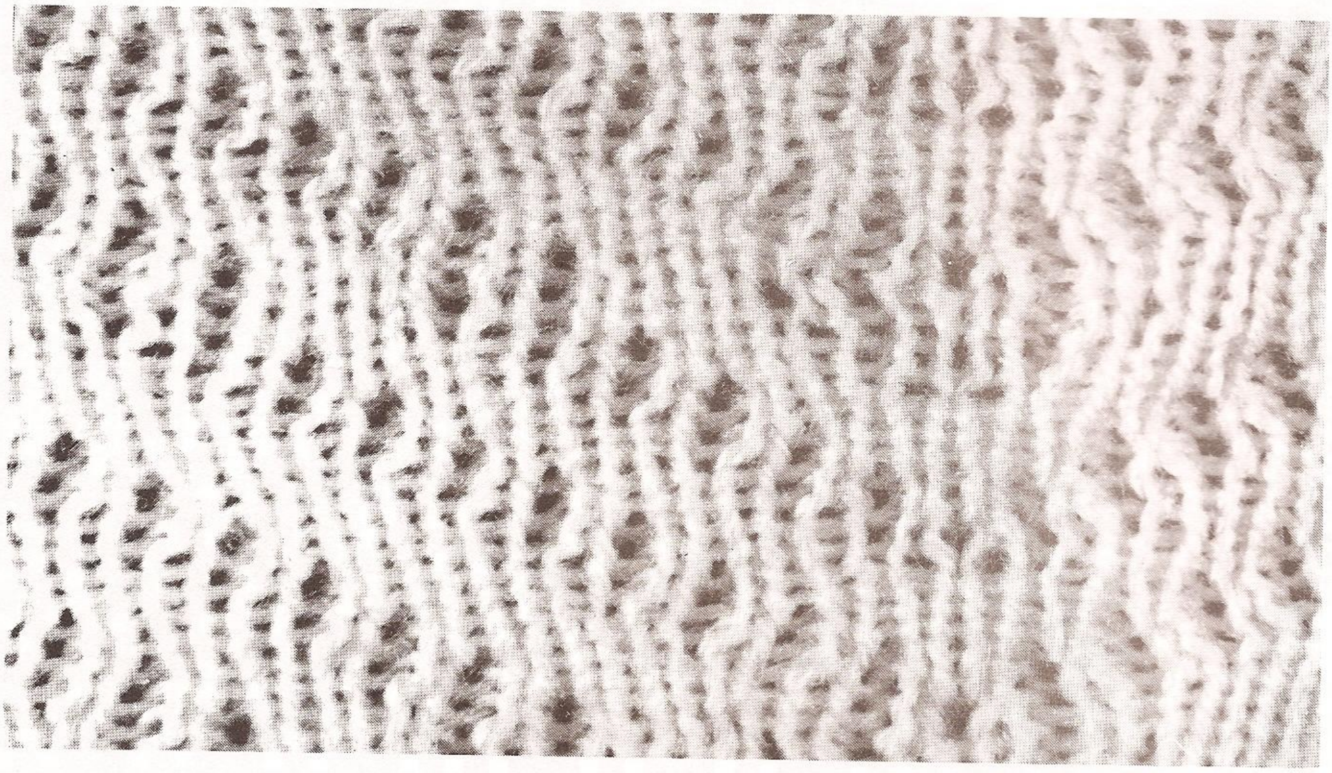
DOUBLE TUCK CHEVRON



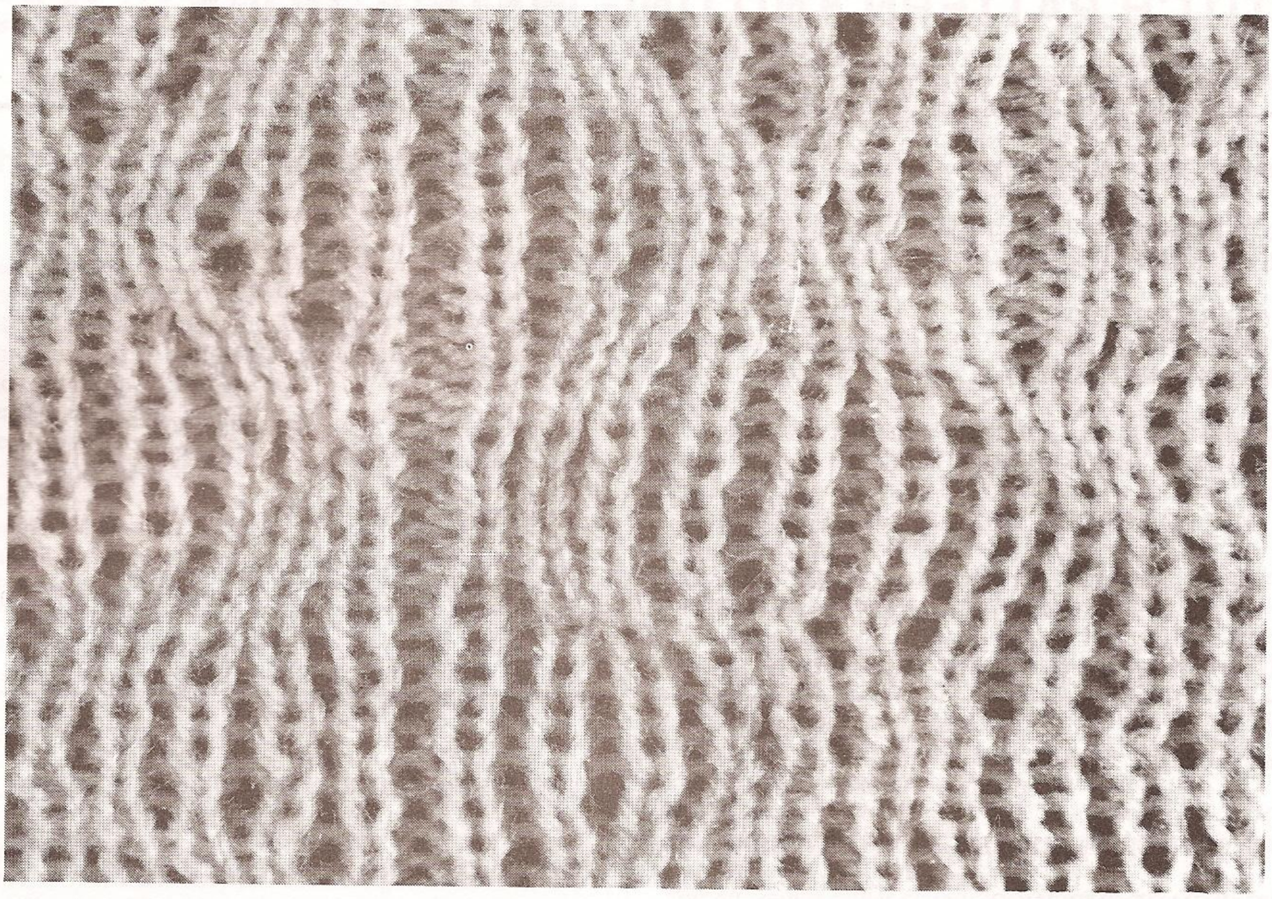
BLISTER CHAIN-LINK



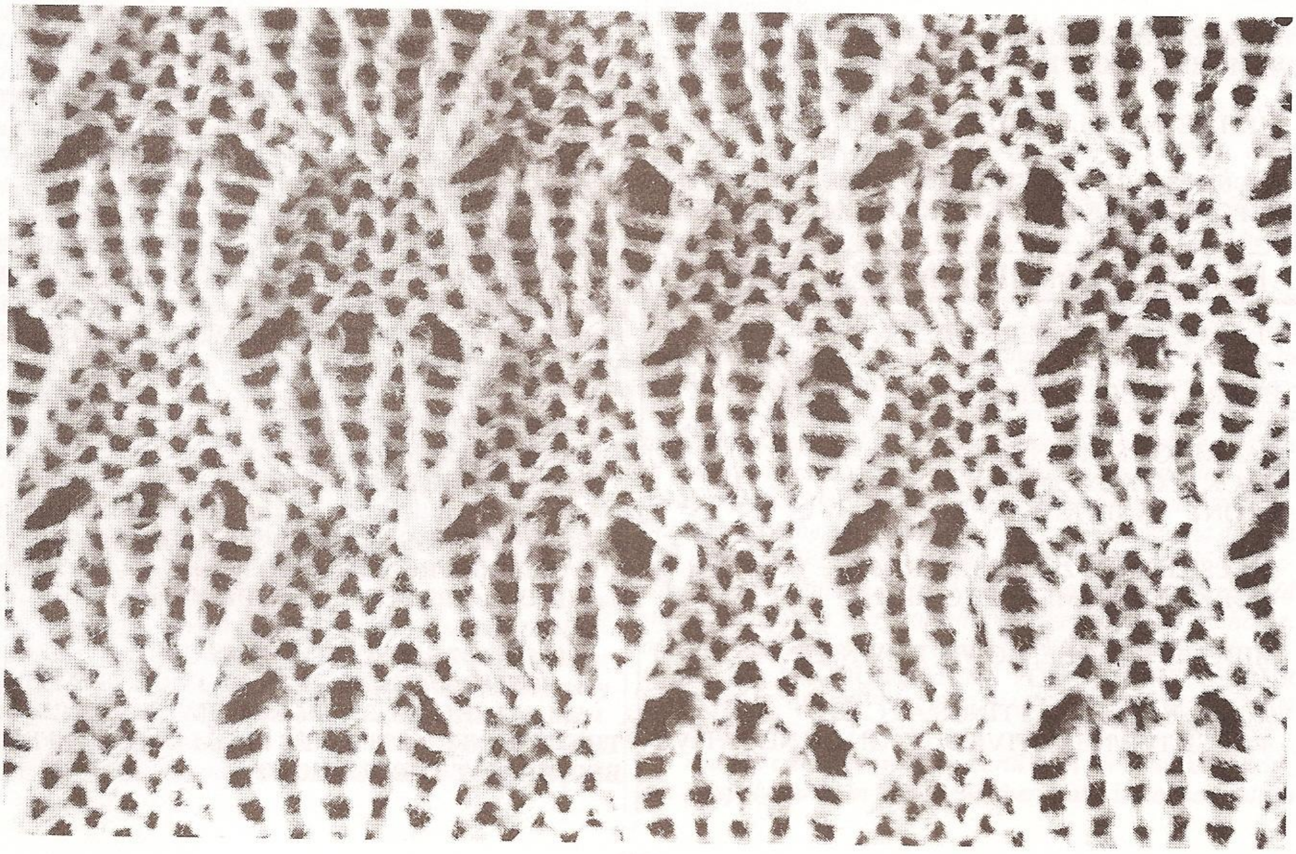
BLISTER CHEVRON



CELTIC LINKS



GARTER BLOCK LACE



STITCH PATTERN KNITTING INSTRUCTIONS

DOUBLE TUCK BLOCKS

FLOW COMBS ALTERNATE

BACK BED | | | | | | | | | | | | | | | | | | | | | | |
FRONT BED | | | | | | | | | | | | | | | | | | | | | | |

CARRIAGE SETTINGS
BACK TUCK KEY IN
FRONT KNIT KEY IN

BOX SETTINGS 2310,2331,S48,1602.
WORKING FROM LEFT TO RIGHT

MIDDLE, MIDDLE, MIDDLE, DOWN, UP

600, 611, S47, 1502 SETTINGS AS CARD
+ POSITIVE NEGATIVE BUTTON ON NEGATIVE

DOUBLE TUCK CHEVRON

FLOW COMS ALTERNATE

EVERY NEEDLE RIB AS BLOCKS PATTERN

CARRIAGE SETTINGS
BACK TUCK KEY IN
FRONT KNIT KEY IN

BOX SETTINGS 2310,2331,S48, 1602
WORKING FROM LEFT TO RIGHT

MIDDLE, MIDDLE, MIDDLE, DOWN, UP.

600, 611, S47, 1502 SETTINGS AS CARD
+ POSITIVE NEGATIVE BUTTON ON NEGATIVE

BLISTER CHAIN LINK PATTERN

FLOW COMBS ALTERNATE

EVERY NEEDLE RIB SETTING

CARRIAGE SETTINGS
BACK O KEY ONLY
FRONT KNIT KEY IN

BOX SETTINGS 2310, 2331, S48, 1602
WORKING FROMLEFT TO RIGHT

MIDDLE, MIDDLE, DOWN, DOWN, UP.

600. 611, S47, 1502 SETTINGS AS CARD
+ POSITIVE/NEGATIVE BUTTON ON NEGATIVE

BLISTER CHEVRON PATTERN

FLOW COMBS ALTERNATE

EVERY NEEDLE RIB SETTING

CARRIAGE SETTINGS
BACK BED O KEY IN ONLY
FRONT BED KNIT KEY IN ONLY

BOX SETTINGS 2310, 2331, S48, 1602.
WORKING FROM LEFT TO RIGHT

MIDDLE, MIDDLE, DOWN, UP, UP.

600, 611, S47, 1502 SETTINGS AS CARD
+ POSITIVE/NEGATIVE BUTTON ON POSITIVE.

CELTIC LIKS

FLOW COMBS ALTERNATE

EVERY NEEDLE RIB SETTING

CARRIAGES AND BOX SETTINGS AS FOR THE PREVIOUS PATTERN "BLISTER CHEVRON".

GARTER BLOCK LACE

FLOW COMBS OPPOSITE + QUARTER PITCH TRANSFER POSITION ON

EVERY NEEDLE RIB SETTING, MINUS 2 NEEDLESS EACH END ON THE BACK BED. CAST ON AND AFTER KNITTIN RIB, TRANSFER ALL STITCHES TO THE FRONT BED. tHIS PATTERN IS WORKED WITH THE TRANSFER CARRIAGE.

CARRIAGE SETTINGS
BACK O KEY ONLY IN
FRONT KNIT KEY ONLY IN

BOX SETTINGS 2310, 2331, S48, 1602.
WORKING FROM LEFT TO RIGHT
MIDDLE, MIDDLE, DOWN, DOWN, UP.

600, 611, S47, 1502 SETTINGS AS CARD
+ POSITIVE/NEGATIVE BUTTON ON NEGATIVE.
ALL MACHINES, KNIT 6 ROWS WITH CARRIAGES, THEN TRANFER STITCHES FROM BACK TO FRONT BED, REPEAT THROUGHOUT.

CAN YOU HELP ME?

The page where we try to sort out your knitting problems

Dear George,

Please, please help. I am having terrible trouble with my electronic box mis-patterning. It will be fine for a time, and then suddenly, the whole pattern goes wild, throwing odd stitches out all over the knitting.

I have had several people to look at it, and the machine has been away several times. I am always told when it comes back that there is nothing wrong with the machine!. Can this be true?

Could it be possible that it is me doing something wrong?

I am always very careful to set the machine up, and knit exactly as per instructions. It seems to make little difference how careful I am, because all of a sudden, the patterning goes haywire, and nothing I do makes any difference.

I am now at desperation point, and am thinking of selling the machine, and getting away from electronics altogether.

ELECTRONNE MEMBER, UK.

Dear Member,

I am sorry you are having such trouble. First of all, it is very unlikely that it is you that is at fault. Providing you set up as per instructions in the Techniques or instruction books, and knit slowly when using the box, then there is nothing you are doing wrong.

However. there are external factors that can affect your machines electronics. Of course it is impossible to say what is wrong with your particular machine without seeing it, but there are a few common denominators that sound all too familiar.

FIRST. Your machine knits perfectly at times, and goes mad at others. Have you ever noted the time of day it plays you up? This is not as crazy as it sounds. For instance does it play up at intervals during the day, but is fine at night? Does it always knit well on sundays and Public Holidays?

No. I'm not suggesting it has a mind of it's own. If the answer to some of these questions is YES. Then it is highly likely the the problem is with your electricity supply. Are you near any factories or large consumers of electricity who operate machinery at various times of the day? If you live in the country, this is not necessarily ruled out. Some farms operate electrically driven machines, and these can cause voltage fluctuations. Have you noticed the lights dimming or flickering on dark afternoons, or in the evenings? Do you have any other electrical equipment that plays tricks at times?

I know of one lady who had electronics problems, and they even followed her when she moved house. Think about it logically. What is common to the problem, and alternative houses in the same area. You. your furnishings, and the electricity supply. We will come to you and your furnishings in a moment. For now let us concentrate on the electricity supply. If you do have problems like those described with the machine. It is possible that the supply is the trouble, even if you have not noticed voltage fluctuations with other things. The boxes are sensitive, and will be affected sometimes.

Fortunately, there is an answer to this problem. It is possible to buy a special plug that goes into your supply, and then you plug the machine into this. The plug smooths out all the peaks and troughs in the supply, as well as removing what is known as "noise", spikes, and power surges. These are known as "CLEAN POWER DEVICES", and can be purchased from computers supples outlets. Not cheap, but they will solve many problems.

Before we go mad and spend money on a power cleaner, let's just make sure it is nothing in your home that is causing the trouble/

First of all, staying on the power supply theme, is there a fluorescent light that "buzzes" nearby? This can affect electronics. If so the answer is simple. Replace the tube and starter in the light fitting.

Is there an electric motor operating nearby on the same circuit, such as a freezer compressor? Have the motor checked on the freezer, or move your machine to another area. Fluctuations in voltage can even be caused by poor wiring in the home, or even something as simple as the oven switching on and off thermostatically!

Are you operating the machine near a microwave oven? If yoy are, and the problem is only occuring when the oven is on, the your microwave may be faulty, and need attention.

Strong radio frequencies will affect the electronics too. Do you live near a radio or television transmission station? It has to be very near for this to be a problem.

This all sounds rather daunting, and as if you are lucky for the machine to work at all. I should emphasize that these things are all usually exceptions rather than the rule, and rarely all happen together.

If the problem persists after checking the above, there are one or two more things we should look at before spending money on the special plug.

Is the room carpeted where the machine lives? If it is, what is the carpet made of? If it is a synthetic fibre such as nylon, os acrylic, then the problem cound be static electricity. This is usually worst on cold dry days, perhaps frosty weather being the worst time.

The problem will present itself exactly as you describe, with the box giong wild all of a sudden. The static electricity builds up as you use the machine, and cannot earth itself because th machine is clamped to a wooden table with no earth connection. Again the answer is a simple one. You have to provide a path for the static to leak away. Do this by connecting a length of bell wire to one of the clamps attaching the machine to the table, and attaching the other end to a radiator if you have one, or better, take the other end out through a window, and atytach it to a metal spike driven into the ground. This latter is best because the machine is earthed independantly of the houshold supply, so if there is a problem with the supply in the home, and the supply earths, your machine will not be affected.

ON NO ACCOUNT MUST YOU CONNECT YOUR EARTHING WIRE TO THE EARTH PIN OF A 3 PIN SOCKET.

You are only setting up an earth path for static electricity, not a supply earth. In humid weather, static is not normally a *problem, because the moisture in the air acts as a path for the static.*

An alternative is to remove the machine to a different room with an uncarpeted floor, or one with a woollen carpet. If you are into spending money, there is an anti-static rug or mat that you can stand the machine and your chair on. This drains static away all the time, but will set you back between £25 and £100, depending on the size you buy. Again available from computer suppliers. Bell wire is less glamourous, but less expensive.

I hope that one of these provides the answer to your troubles. At least eliminate all the above items before sending for an engineer, or returning the machine. Problems are nearly always minor, and caused by something most unexpected.

George

Dear George,

I have been trying to knit a cabled sweater recently, and am having problems getting the cable stitches to cross. The whole thing seems too tight to me, and if I loosen the tension off so that the cables work, the garment fabric is floppy and not what I want. There must be a way to do this, but I cannot fathom it out. Please help.

Susan Loader.

Dear Susan,

Yes you are right, there are ways around this problem, and here are some of them. The one you choose to use will be a matter of choice of course, but some are best suited to different types of yarns. The first one I will show you is suitable for any yarn, but is particularly useful for natural fibre yarns, particularly rather fragile ones such as lambswool.

Firstly the needle set-up. We are going to have a cable over six needles altogether, so we need 6 needles on the back bed, and on each side of this a number working on the front bed. This give good profile to the finished cable. The number of stitches on the front bed may be anything from 2 upwards, depending on your pattern. The one given here has two needles on the front on each side of the cable. This is really the minimum for an effective, three dimensional cable pattern.

ROPE CABLES
FLOW COMBS OPPOSITE

```
                      11  22  33
BACK BED  | | | | | | | | * * | | | | | | * *  | | | | | |
FRONT BED                 | |           | |
```

CARRIAGES BOTH SET TO KNIT, FRONT TENSION ABOUT 2 NUMBERS TIGHTER THAN THE BACK.

@ Knit FOUR rows. Using two double end transfer tools, cross stitches 11 with stitches 22 ALWAYS TAKING THE OUTSIDE PAIR OF STITCHES TO THE CENTRE.

Knit FOUR rows. Using two double ended transfer tools, cross stitches 22 with 33. ALWAYS TAKING THE OUTER PAIR TO THE CENTRE. Repeat from @.

The next method also works for all yarns, but some of the more fragile yarns may be a little difficult, so loosen tension off too slightly is this is a problem.

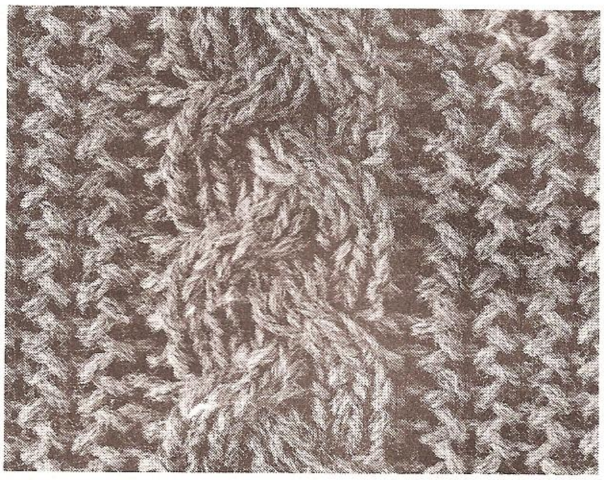
Again we are going to cable over 6 needles, but this time using two triple teansfer tools, and making the crossing all at one time, rather than in two "hits" as we did with the last one.

BASIC 3X3 CABLE
FLOW COMBS ALTERNATE

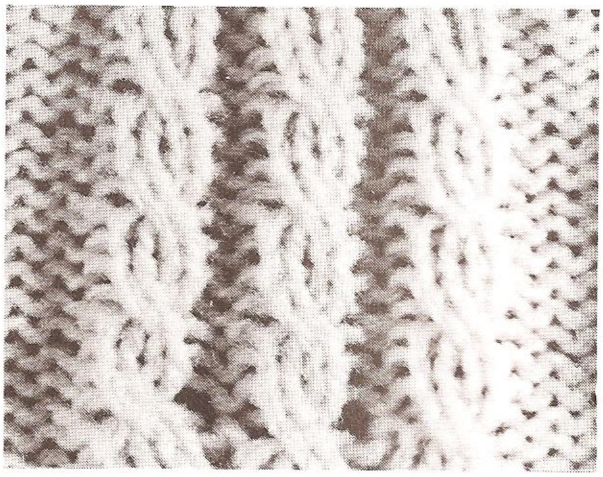
```
                         1 2 3 4 5 6
BACK BED  | | | | | | | | * | | | | | | * | | | | | | | |
FRONT BED                 | |  |  |  | |
                               ^  ^
```

Knit 7 rows omitting needles marked ^. Before knitting the eighth row, push needles marked ^ into position 1, then knit one row. Drop loops of yarn from needles marked ^, and cross stitches 123 with stitches 456 using two triple transfer tools. The extra yarn provided by the dropped loops, gives just the right amount to allow the crossing of the stitches. Be sure to return needles marked ^ to 0 position for the next 7 rows.

ROPE CABLE



BASIC 1 X 1 CABLE



We will have a further article on cables, and the exciting effects they can produce, later in the year.

MACHINE KNITTING IN ISOLATION

by

Eva Bray

Dear Fellow Members,

Last year I went to a knitting exhibition that was held in a town where I was having a holiday. I didn't really go with any intention of buying a knitting machine. I had knitted by hand for years, and even had used an old Singer Mark I machine a few times years ago. I'd had that maching given me by a friend who was moving abroad, and couldn't take too much with her. She was going to Australia, one of those £10 migrant passages, and thought she wouldn't need sweaters in a warm climate.

She knew as much about Australia as I knew about machine knitting. I'm told it can get quite cold in parts, and they do have snow in the mountains. Not that I know much about it. Only what I hear from her at Christmas when we still send cards to each other. It seems she wishes she had taken the machine with her after all. Anyway, I used it a few times, and got on with it quite well. The only trouble was that I didn't have a lot of space, and it was such a bind to put it up and take it down every time I wanted to knit something. You know how it is in a busy home with kids in and out, and fingers into everything. One way or another it was put away, and I suppose I forgot about it, until someone asked me where it was. I had to really think for a minute.

"In the attic" I said, hoping it was.

I hadn't been up there in years. Well no real need to. It's just a lot of old stuff stored away safe, because it might come in handy, and none of it ever does. I expect you have a "glory hole" too in your home. The only time mine will get sorted out is when I move house, or die, and I'm not planning either at the moment, so I suppose it will all stay where it is for the time being.

That old Mark I is up there by the way. I dusted it off and had a go with it after I had bought this new machine. It still works, and I am now thinking about selling it.

Anyway, to get back to the new knitting machine I bought at the exhibition. It was a 2331, the new gray and red electronic. I saw it demonstrated on the stand, and it was amzing what was being done on it. I don't need to tell you of course, preaching to the converted, but I was really impressed with it. The outcome was that I bought the machine, and off I went home, full of plans to knit woollies for all the family, and for friends, and generally knit enough to get back the money I had spent on it. At the same show I joined the Electronne club, because it seemed sense to have a backup service on the end of the phone. Am I glad I did now! I would never have managed if I hadn't been able to 'phone for help. I think George must have been fed up with me in the first few weeks. I was on the 'phone nearly every day. More of that later.

We live in a cottage that is a bit isolated in the West of England, and the nearest knitting machine shop is a good few miles away. So it came as no real surprise to me that I was going to be unable to have any tuition in the local shop, and because I bought the machine at an exhibition, I couldn't get them to come out to me to teach me.

Good job I'm a determined sort, otherwise I shouldn't be sat here writing this letter to you all. I'd have thrown the thing a mile out of the window!

The machine was delivered, and I couldn't wait to unpack it, and set it up. My word it looked smart on it's table in our spare room. I thought I'd better do as my husband said, and read through the instruction book carefully before I even started. This really was a good idea, because when I got to certain parts of trying to do things on the machine, I knew exactly what page it was on in the books.

I managed to get started with a cone or two of some 4 ply acrylic, but found it a bit annoying that I would have had to buy a wool winder if I hadn't found one in the case of my old Mark I. I must have knitted this yarn up loads of times, and rewound it. Now I know that this is not the best thing to do, but I didn't know any better then. After a while I was really confident at knitting ribs, and transferring to stocking stitch using the transfer carriage. I did have one or two desperate calls to George on this, but once I had the tensions sorted out, and realised that the carriage often will not transfer the last stitch, I was well away. Pity no-one tells you properly in the book about that, but never mind.

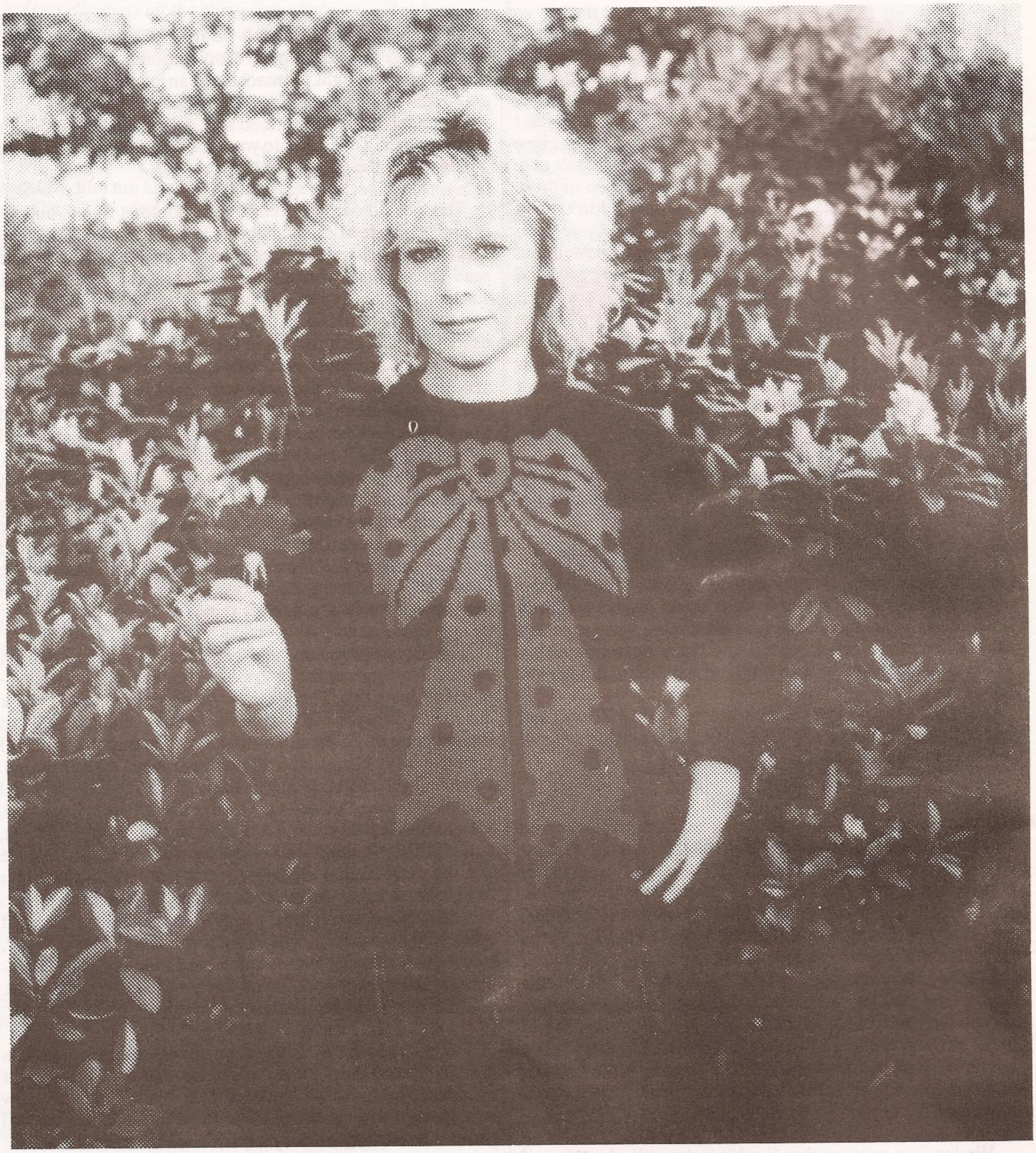
The biggest problem came when I tried to make a tension swatch. Nowhere in the instruction book are there instructions for doing this. There really was no-one around here for me to ask either, so it was on the 'phone again. Since I've learned a bit more about knitting, I realise that this is one of the most basic things, and all knitting hinges on the swatch. I tried all the methods in the Basic Techniques Book, and find that the one that suits me best is the 100 by 100 method. It's easier because there is no counting of stitches or rows, and all that you need is an ordinary ruler. George tells me that the 50 X 50 chart of his is coming out in the next edition of Electronne, so it will make adapting patterns much easier. I've been given a copy early to try, and it really is good. It takes all the maths out, and works just like a ready reckoner, so you just measure your swatch, and then use those numbers to make the chart tell you any measurement you need. It works for rows and stitches.

I'm still very much a beginner on my machine, and I'm learning it very slowly. But I'm determined not to let a bit of machinery beat me, so I'll master it yet. I will let you all know how I get on, and next time I'll tell you about all the fun and games I had trying to knit jacquard. Till then, love from

Eva

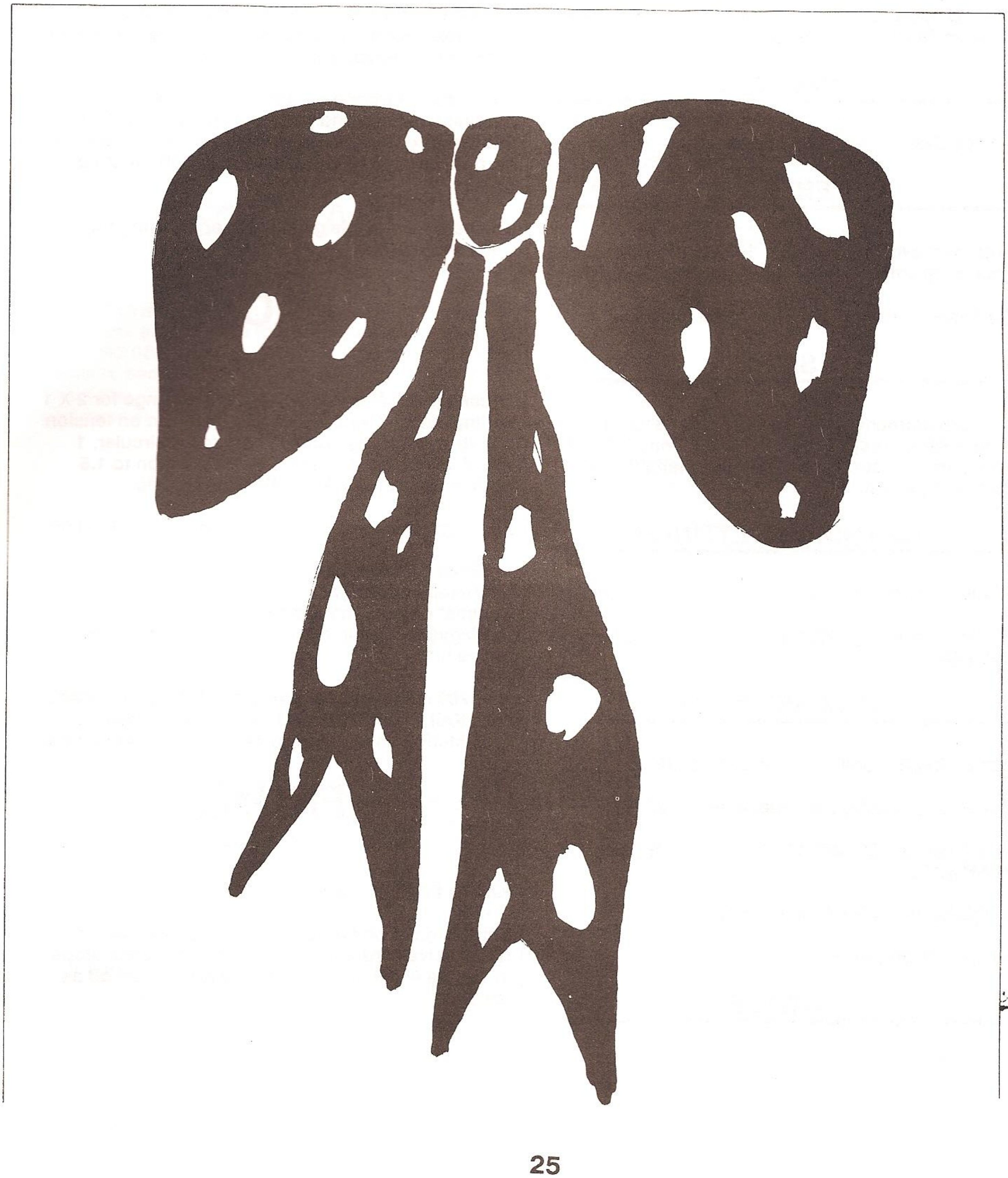
BOW TIE SWEATER FOR ALL MACHINES WITH "DECORATIVE" OR "ARTISTIC" SETTING

DESIGNS BY WIN STUNELL



THE DECORATIVE CARD

Trace design onto blank sheet before starting to knit



MACHINES

2310, 2331, S48, 1602, Phildarmatic, or any other machine using light scanning on Decorative setting. We used a Singer 2331.

YARNS

Fine Industrial 2/30's count 100% acrylic, any make. We used BLACK as main, and RED.

AMOUNTS

1 X 500 Gram cone in each colour.

TENSIONS

Measured over Jacquard VI. 100sts = 33 cms 100 rows = 20 cms. Tension Dials 4/4, Bed Space 5.

Rib Tension, Bed Space 3, Tension dials 1.5/1.5

SIZES

One size garment to fit size bust size 86 to 102. Length 66cm, (adjustable). To add to length knit 5 rows more per cm. To subtract from length knit 5 rows less per cm.

CARRIAGE SETTINGS

BACK	Knit & Jac keys in. Needle return levers UP
FRONT	Knit key ONLY in. All other levers/buttons NEUTRAL

BOX SETTINGS

Numbering buttons from the LEFT SIDE.

1 Middle, 2 middle, 3 middle, 4 up, 5 up.

MODE CHANGER SET TO DECORATIVE (UP POSITION).

DECORATIVE ADJUSTMENT DIAL

Set to 0.65 throughout

NOTES

This garment is constructed in jacquard VI through out, even the sections which have no patterning on them. This is so that the texture of the fabric is even, and looks and feels the same for the whole garment.

All welts, (ribs), are knitted in 2 X 1 setting, using 2 ends of the main colour yarn. On completion if these, fill the empty needles on both beds by picking up the purl loop from the opposite bed, and hanging on the empty needles. Flow combs alternate, then knitting 1 row with both ends of main yarn over all needles at rib tension.

Trace design from the pattern onto a blank decorative sheet, and paint in using artist's brush, and lightproof black drawing ink. Mark start mark at far right of card 19 mm ABOVE the bottom of the pattern.

The neckline on this garment is done using the cut'n'sew method.

BACK

*Push up 162 N on both beds, and arrange for 2 X 1 setting. Using 2 ends main yarn, cast on on tension 1 both beds. Hang comb. Knit 2 rows Circular, 1 row V key both beds. RC 000. Set tension to 1.5 both beds, hang weights. Knit 39 rows rib.

Fill empty needles, (see notes), knit 1 row. RC 000.

Remove 1 end of main yarn. Leave 1 end in feeder 1. Thread second yarn guide, (butterfly), with contrast colour, and attach to carriage. Set carriages to jacquard VI, and main tension. Bed space 5.*

Knit 289 rows straight. Transfer all stitches to back bed. Knit 1 row tension 11, and cast off using latch tool. Mark 24th stitch from centre for neck opening.

FRONT

Knit as for back from * to *.

Set design in box on start mark, and set box as notes. Give card 2 pulses DOWN. Set cursor stops at needle 85 each side. Knit 289 rows. Cast off as for back.

SLEEVES

(Knit 2 alike)

Push up 78 needles on both beds. Set for 2 X 1 rib. Using 2 strands main yarn, cast on as for back, and knit 39 rows rib. Fill all empty needles as for back. Flow combs alternate, knit 1 row. Set carriages as for back, and use yarns singly.

Increase 1 stitch each end on both beds on the 5th row, and every following 5th row to 158 sts, and RC 205. Tranfer all sts to back bed. Knit 1 row tenssion 11. Cast off marking cetre stitch.

NECK BAND

Using 2 strands of main yarn, push up 140 needles both beds and arrange for 2 X 1 rib. Cast on as for back. RC 000. Tension 1.5/1.5 knit 36 rows. Transfer all sts to back bed. Tension 4 knit 1 row. Tension 6 knit 1 row. Change to waste yarn, knit several rows and remove from the machine.

MAKING UP

Steam and block each piece to size. Join shoulder seams up to markers. Sew in sleeves placing centre mark on shoulder seam.

Cut neck opening as follows:-

Measure down centre front 8 cm and mark. Fold front in half. Cut even curve from mark up to shoulder seams.

Steam waste yarn and stocking stitch rows on neckband. Unravel waste to last row. Attach to right side of garment, starting at left shoulder seam, and attaching to garment front first. Using length of main yarn backstitch thorough open loops unravelling last row of waste yarn as you go. Fold band in half, and slip stitch to seam line on inside of garment.

Give final light steaming.

APPLIQUE BOW TIE SWEATER

FOR ALL DOUBLE BED MACHINES

Using the applique technique will allow all knitters with double bed machines to knit this sweater with the bow tie design.

Choose a plain cotton or blend fabric for the applique, with a desin that takes your fancy. We used a spotted fabric to nearly match the knitted design one, but you could choose any pattern you like.

METHOD

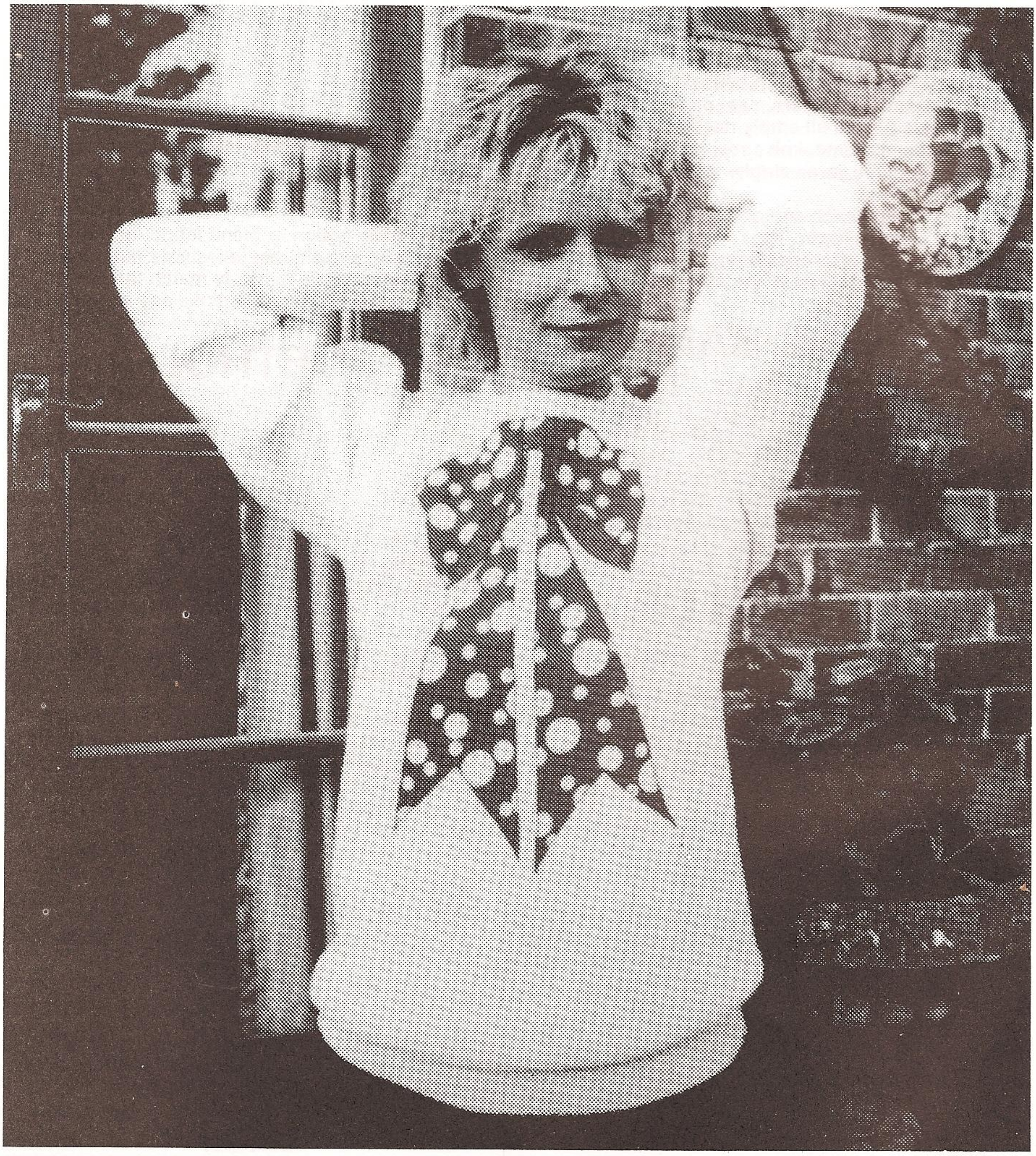
First knit the sweater following the previous pattern, but omitting all reference to the decorative designs. Using the pattern sheet as a guide, make a drawing to size of the bow tie shape you want. Draw this shape onto a piece of non woven fusible interfacing. We used soft iron-on "Vilene". Iron this onto the woven fabric, and cut around the shape.

Using double sided iron-on interfacing such as "Wunda-bond", cut out this same shape again, drawing it first onto it's paper backing. Iron this shape to the bow tie already backed with Vilene. Using just the tip of the iron, press this into position on the knitted garment front.

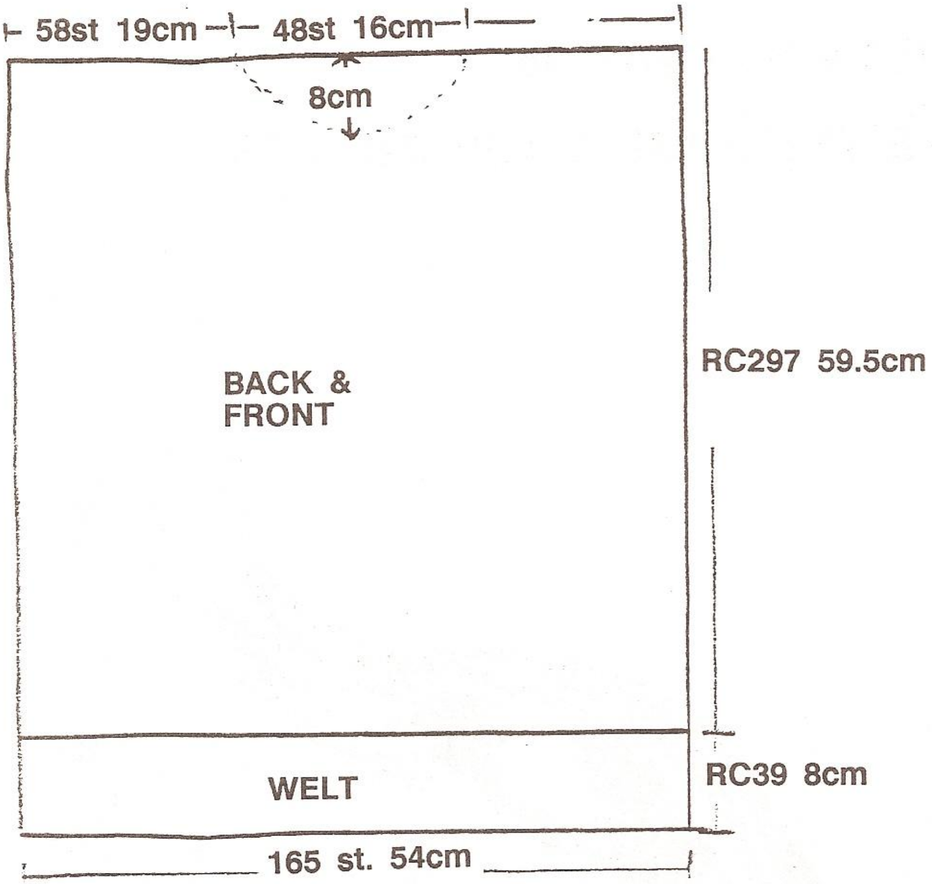
ALWAYS DO THE APPLIQUE WORK BEFORE ASSEMBLING THE GARMENT.

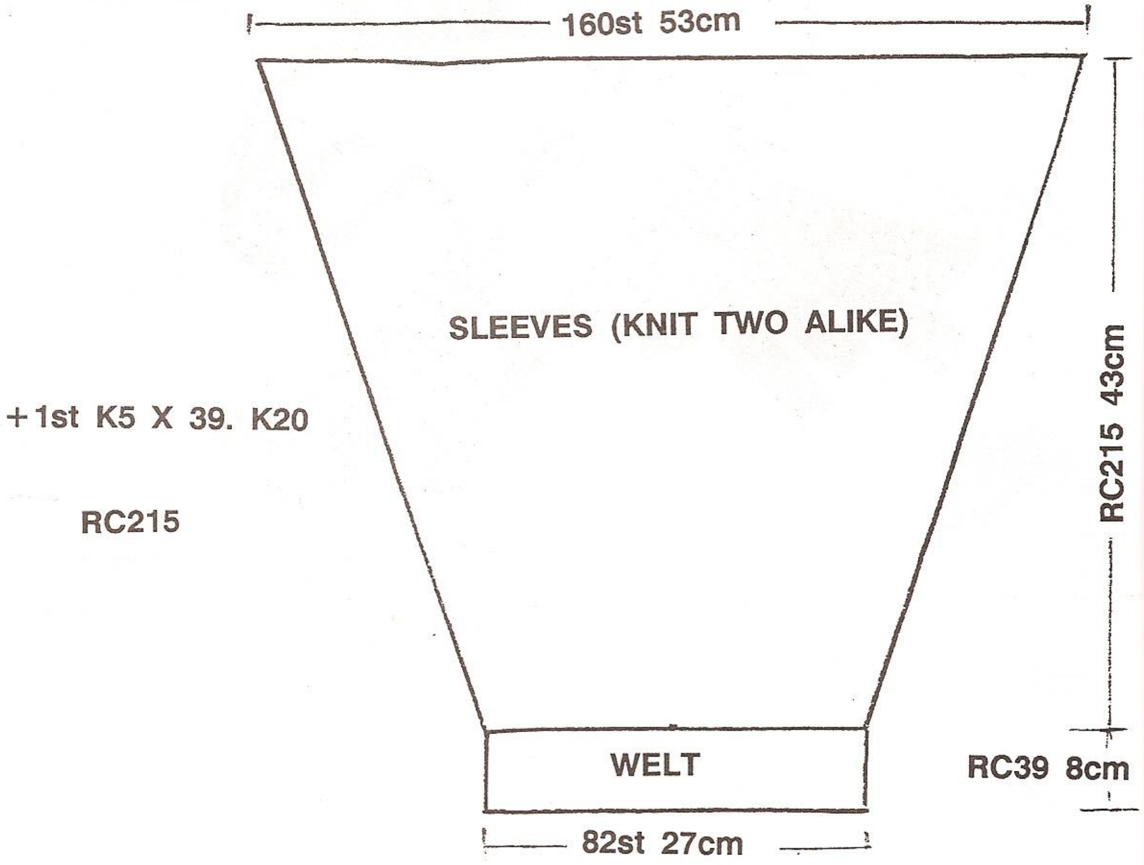
Using either silk, or a synthetic thread to match th fabric, machine zig-zag all around the shape, taking care to keep stitching even around curves etc. If you do not have a sewing machine, this may be done by hand with satin stitch.

THE APPLIQUE BOW TIE



WORKING DIAGRAMS


58st 19cm
48st 16cm
8cm
BACK & FRONT
RC297 59.5cm
WELT
RC39 8cm
165 st. 54cm


160st 53cm
SLEEVES (KNIT TWO ALIKE)
+1st K5 X 39. K20
RC215
RC215 43cm
WELT
RC39 8cm
82st 27cm

MACHINES

2310, 2331, S48, 1602, Phildarmatic, or any other machine using light scanning on "decorative" setting. We used a Singer Freestyle2331.

YARNS

BRAMWELL 2/30'S

We used Royal Blue as main colour, with Yellow as contrast, with some gold metallic yarn run with the yellow.

AMOUNTS

1 Cone of each colour.

Small amount of metallic yarn.

TENSIONS

100 sts = 33 cms, and 100 rows = 20 cms.
MEASURED OVER JACQUARD STITCH PATTERN.

BED SPACE 3. TENSION DIALS 4/4

RIB TENSION, BOTH DIALS 1.5.

SIZES

To fit chest/bust 91 to 107

Finished length of garment 66cm. Sleeve length 51cms.

CARRIAGE SETTINGS

BACK V key + Jac key

FRONT V key alone.

All other levers and buttons in NEUTRAL.

BOX SETTINGS

NUMBERING BUTTONS FROM THE LEFT SIDE

1 mid, 2 mid, 3 mid, 4 top, 5 top.

MODE CHANGER UP, (Decorative).

DECORATIVE ADJUSTMENT DIAL

0.65 throughout

Jacquard VI

BACK

*** Push up 165 needles, arrange for 2 X 1 rib. Bed space 3. Using 2 strands of main yarn, cast on. RC 000.

Knit 39 rows in rib at tension 1.5/1.5. Fill empty needles with purl loops from opposite bed. Flow combs alternate. Knit 1 row.***

Set carriages for jacquard VI, bed space 5. Tension 4/4. Attach second yarn guide, (Butterfly), and 1 strand of main yarn in both feeds. Knit to RC 297. Transfer all sts to back bed. Knit 1 row Tension 10. Cast off.

FRONT

Knit as for back fron *** to ***. Set carriages for Jacquard VI. Bed space 5, tension 4/4. 1 strand Main Yarn in feed 1, 1 strand Contrast only in butterfly. Knit to RC 40. Set box to knit pattern, and set cursor and stops 15 needles outside knitting. Add metallic yarn to the contrast colour in butterfly. Knit to RC 297. Transfer all sts to back bed. Knit 1 row tension 10. Mark st 24 each side 0. Cast off.

SLEEVES

Push up 82 needles on both beds. Arrange for 2 X 1 rib. Cast on as for back, and knit 39 rows rib at tension 1.5/1.5. Fill empty needles as for back, flow combs alternate, knit 1 row.

Set carriages for Jacquard VI. 1 strand Main Yarn in each feed. Increase 1 stitch at both ends on both beds of next, and every following 5th row to 160 sts. Knit straight to RC 215. Cast off.

NECKBAND

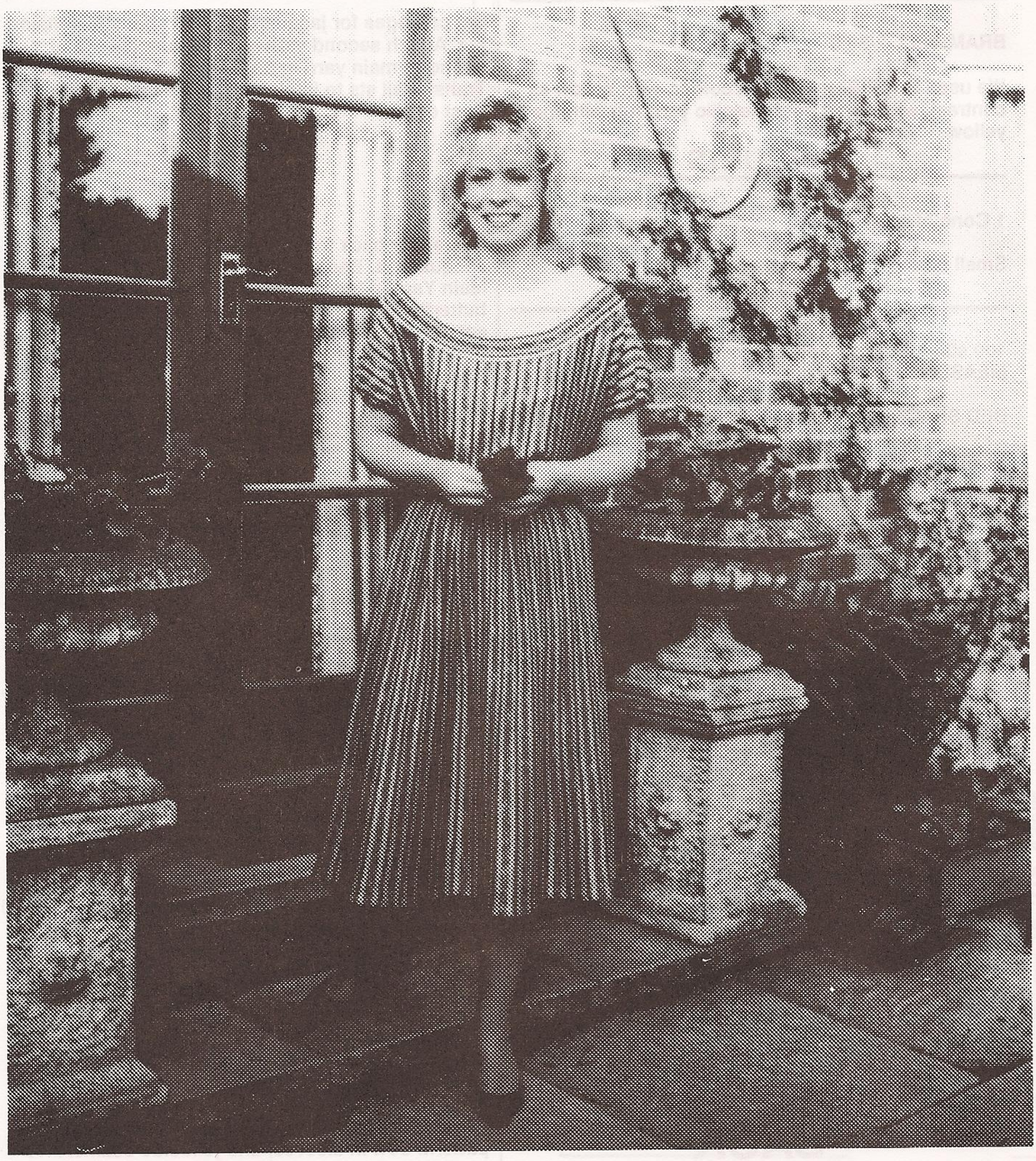
Push up 140 needles both beds. Arrange for 2 X 1 rib. Cast on using 2 strands main yarn. Tension 1.5/1.5. Knit 38 rows. Transfer all sts to back bed. Knit 2 rows tension 7. Change to waste yarn, knit 10 rows drop from machine.

MAKING UP

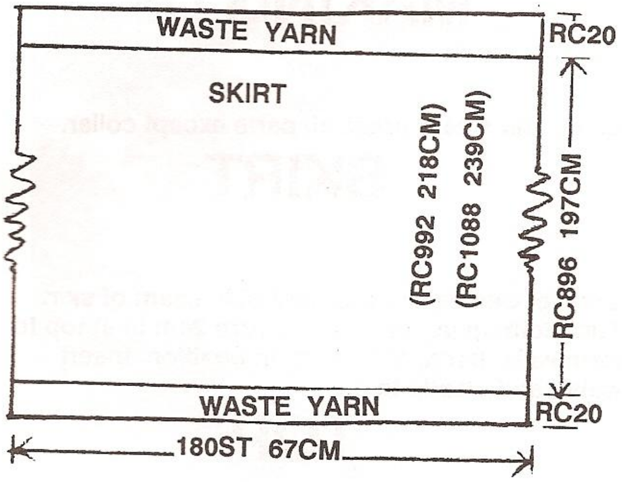
Steam and block all parts. Join shoulder seams. Measure down centre front 8-10 cms and mark. Fold front in half. Cut even curve fron mark to shouklder seam. Sew on band as for bow tie pattern. Sew in sleeves, and join side seams.Give final light steaming.

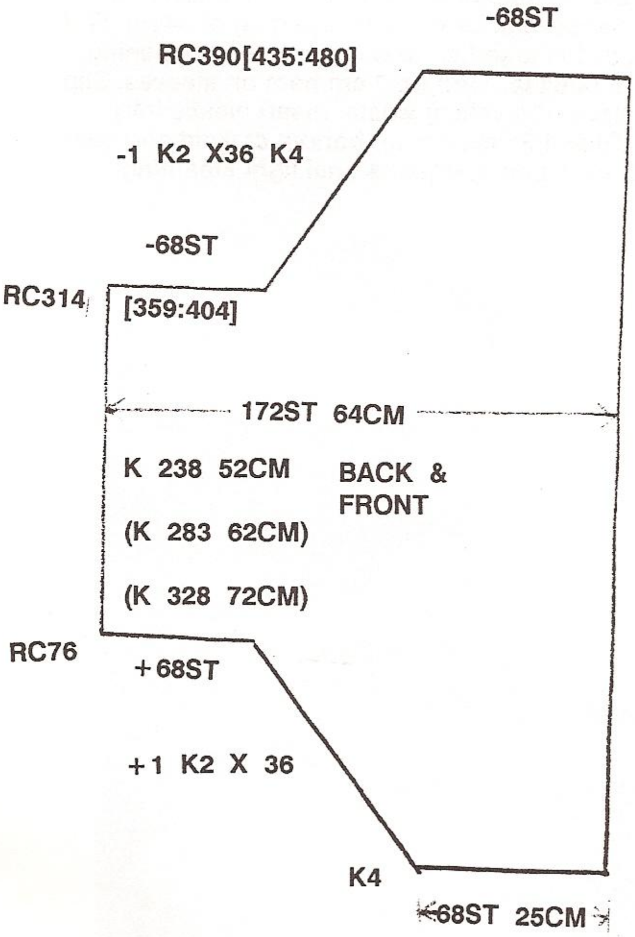
BLUE STRIPED SUIT

Pattern by Barbara Moore



BLUE STRIPED SUIT Working diagrams.


WASTE YARN
SKIRT
(RC992 218CM)
(RC1088 239CM)
RC896 197CM
RC20
WASTE YARN
RC20
180ST 67CM


-68ST
RC390[435:480]
-1 K2 X36 K4
-68ST
RC314
[359:404]
172ST 64CM
K 238 52CM
BACK & FRONT
(K 283 62CM)
(K 328 72CM)
RC76
+68ST
+1 K2 X 36
K4
68ST 25CM

BLUE STRIPED SUIT

MACHINES

Suitable for all French electronic machines. We used a Superba S48.

YARNS

Amberyarn Rio Chico, blue shades multicolour yarn. (Knits as 4 ply). Bramwell "SILKY" 2/30 bright acrylic in Saxe blue, and navy blue. Small amount of white 2/30 acrylic for collar. Length of waistband elastic to fit.

AMOUNTS

1 Cone Rio Chico. 1 cone each saxe blue, and navy blue Silky.

TENSIONS

100 sts = 37cm, 100 rows = 22cm. Measured after steaming and pressing fabric. Tension dial set to 6 or 6.5 approximately. See Notes.

SIZES

TOP To fit 87-92[97-102 : 107-112] cm bust.

SKIRT To fit waist size 61-71[76-86] cm. Finished length approx. 71cm.

Larger sizes given in square brackets.

CARRIAGE SETTINGS

BACK V key pressed

FRONT O key pressed

All other levers and buttons in NEUTRAL.

NOTES

This suit is knitted in stocking stitch throughout. The yarn changes form the pattern. Rio chico yarn is taken singly, and Silky is taken 2 strands of each colour at a time throughout. Always change yarns at the left of the bed, as it is easier, and insert the jacquard claw to assist in colour changes. An extra tension mast assembly greatly speeds up the knitting of this type of work, and may be obtained through your dealer. As many as 10 tension masts may be attached to the back of your machine with ease.To finish this fabric, and to obtain the soft handle and drape required it is essential to steam PRESS the finished parts, (except the collar).

Do not over stretch the fabric whilst pressing. You must also do this to the tension swatch too before measuring.

KNITTING SEQUENCE FOR PATTERN

Used throughout garment. 4 rows SAXE BLUE, 2 rows NAVY BLUE, 4 rows SAXE BLUE, 6 rows RIO CHICO. Repeat.

SKIRT

Push up 180 Nds on back bed. Using waste yarn, make open edge single bed cast on. Knit 20 rows waste ending with carr at LEFT. Change to MY. RC 0000. set tension dial to main tension. Starting with the saxe blue Silky. 2 strands, and keeping yarn colour changes in sequence, knit to RC 896[992 : 1088]. Change to waste yarn, knit 20 rows and release from machine without casting off.

TOP

Push up 68 Nds at right of back bed. Using waste yarn, make open edge cast on. Knit 20 rows. Set RC 0000, and tension dial to main tension. Knit in colour change sequence given in Notes. Knit 4 rows. Inc 1 st at left edge on next, and ev alt row, 36 times. RC 0076. Make written note of last yarn used, and yarn to knit next. Push all Nds to pos 3, HOLD. Needle return levers to NEUTRAL.

Push up 68 Nds at left of work, and using a second comb, thread carriage with waste yarn. Make open edge cast on with waste. Knit 20 rows. Return RC to 0076. Change to main yarns, and refer to note for keeping colour change sequence correct. Re-hang 1 long comb through all work. Move needles from position 3 to position 2. Knit straight to RC 0314[0359 : 0404] Push 68 Nds at Right to pos 3. Change to waste yarn. Knit 20 rows waste on remaining Nds, release from machine. Reset RC to 314[359 : 404]. Keeping colour changing sequence correct, dec 1 st at left edge on alt rows 36 times. Knit 4 rows straight. RC 390[435 : 480]. Change to waste yarn. Knit several rows waste and release from machine. Repeat reversing shapings.

COLLAR

(Knit 2 alike. 1 back 1 front)

Push up 160 Nds both beds. Arrange for 2 X 2 rib. Take 2 strands white 2/30 together, and make cast on. Tension dials to 3/3 Knit 4 rows. 2 rows navy, 4 rows saxe, 6 rows Rio Chico, 4 rows saxe, 2 rows navy. Knit 50 more rows in white. Cast off and remove from machine.

MAKING UP

Block and steam press all parts except collar.

SKIRT

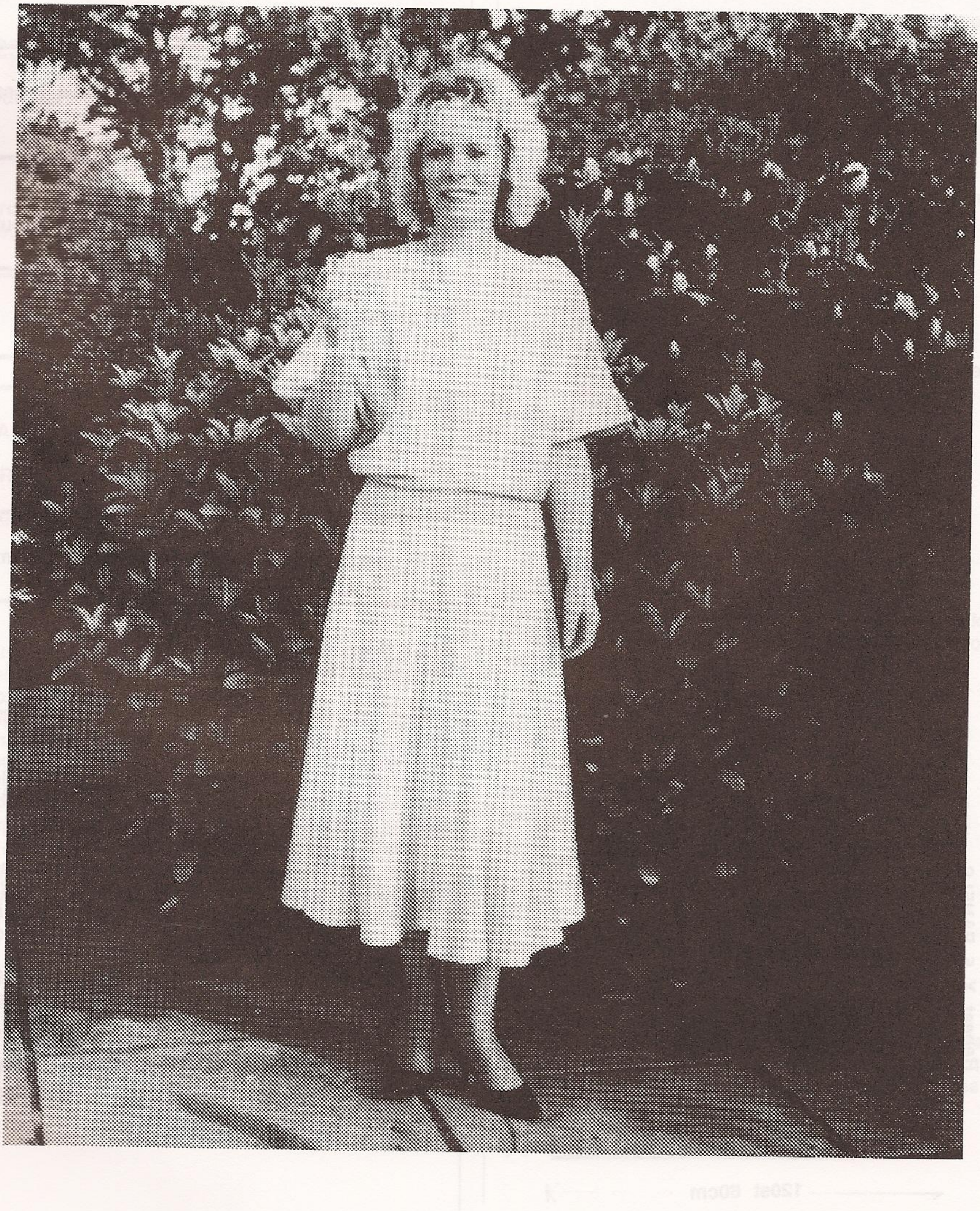
Unravel waste yarn and graft side seam of skirt. Turn 2cm up at hem. Press. Turn 2cm in at top to form waist band. Slip stitch in position. Insert waistband elastic to fit.

TOP

Graft side seams of top, and join underarm and shoulder seams. Leave neck opening of 34cm. With wrong sides together, sew collar to neck opening. Turn to outside. Turn up 2 cm hem on sleeves. Slip st in place unravelling waste. Insert elastic into cuffs. Slip st 5 cm hem on bottom of front and back. Press. Give both garments final light steaming.

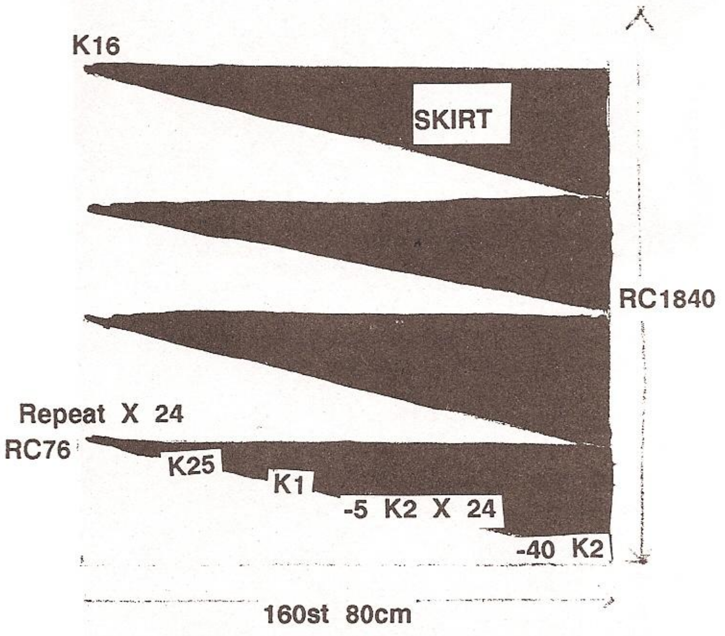
PINK AND WHITE SUIT

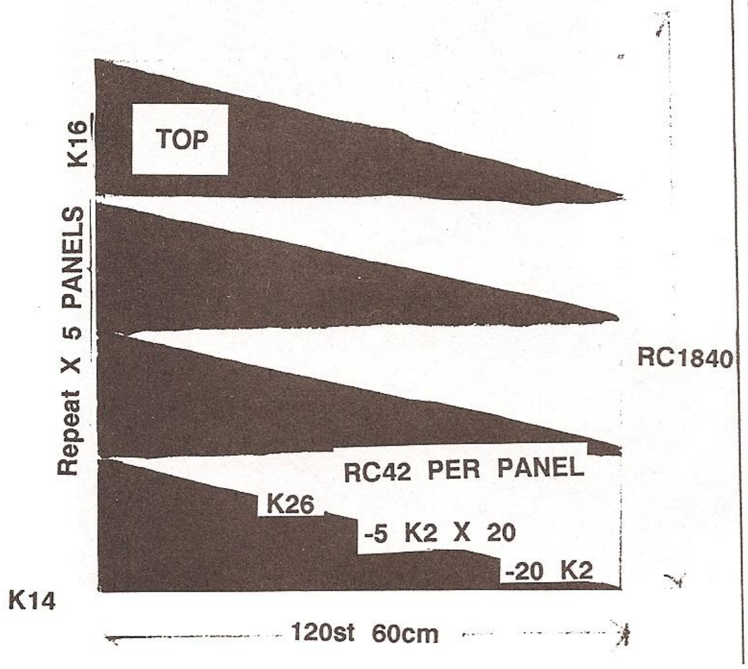
Designed by Barbara Moore



PINK & WHITE SUIT

Working Diagrams


K16
SKIRT
RC1840
Repeat X 24
RC76
K25
K1
-5 K2 X 24
-40 K2
160st 80cm


TOP
K16
Repeat X 5 PANELS
RC1840
RC42 PER PANEL
K26
-5 K2 X 20
-20 K2
K14
120st 60cm

PINK AND WHITE SUIT

MACHINES

All French electronic machines. We used a Superba S44.

YARNS

Yeoman fine 1 ply cotton in pink and white. £ strands taken together of each colour throughout.

AMOUNTS

500 grams each colour.

TENSIONS

100 STS = 50 CM, 100 ROWS = 20 CM

Tension dials 5 approx. Measure over stocking stitch after washing and hot pressing.

SIZES

To fit up to 98cm bust. Skirt length approx. 70cm.

CARRIAGE SETTINGS

BACK V key only in. FRONT O key in. All other buttons and levers to neutral.

NOTES

This suit is constructed in stocking stitch throughout. The pattern being created using colour changes and holding position. The fabric must be washed in hot water, and steam pressed on completion, before making up. Hot wash your tension swatch, and press before measuring, as cotton yarns are liable to shrinkage. The hem of the skirt is knitted on automatically as the garment is made, by bringing 5 needles into work on the front bed. The tension on the front bed is 2 numbers tighter than on the back. Welts are knitted in 2 X 1 rib at tension 3/3. Colour changes are best done at the left side, as this is easier.

FANCY EDGING PATTERN

The fancy edging used is optional, and is knitted as follows.

Pattern for electronics. Programme your box as follows

XXXOOOXXXOOOXXXOOOXXX

X= black square or panel hole pressed or peg inserted. O = white or panel hole un-pressed, or no peg. Lock pattern on this single row.

2310. 2331. S48, 1602, Phildarmatic.

Buttons 1 mid, 2 down, 3 mid, 4 down, 5 up.

600, 611, S47, 1502, D115.

Programme Row Advance Stop, Positive/negative to negative.

NEEDLE SETTING

**********|||*|*|||**********

CARRIAGE SETTING

BACK 2 ROWS V with White yarn

6 Rows Tuck with Pink Yarn

Tension approx. 4.

SKIRT

Push up 160 Nds on back bed, plus 5 Nds on front bed at extreme right of work, to make hem, see Notes. Using waste yarn, make single bed open edge cast on. Knit 20 rows. Carriages at LEFT. Change to main yarn. Tension dials 5/3 approx. RC 0000. Starting with white yarn knit 10 rows. Change to pink yarn. Knit 1 row.

GRADUATIONS ARE KNITTED AS FOLLOWS. At left of work push 40 Nds to pos 3. K 2 Rows. Push 5 Nds at left to pos 3, K 2 Rows until 5 Nds remain in work. Knit 1 row. Change to White yarn. Needle Return Levers DOWN. Knit 25 rows.

REPEAT UNTIL 24 PINK PANELS HAVE BEEN KNITTED. Knit 16 rows white. Change to waste yarn, knit 20 rows. Remove from machine without casting off.

TOP

Knit 2, back and front alike.

Push up 120 needles on back bed, and 5 at right of front bed, as for hem of skirt. Using waste yarn, make single bed cast on. Knit 20 rows. Carr at Left RC 000. Commencing with pink knit 14 rows. Change to white yarn. Work graduations as for skirt pushing 5 Nds to pos 3 on alt rows until there are 5 Nds left in work. Change to pink. Continue until 5 panels of white graduations have been knitted. Finish with 15 rows pink, and change to waste yarn. Knit 20 rows, release from machine.

WELTS

Knit 2 alike

Push up 162 Nds both beds and arrange for 2 X 1 welt. Cast on with 3 strands pink. Knit 50 rows rib. Cast off.

WAISTBAND

Push up 30 Nds on back bed. Make open edge single bed cast on with waste yarn. Change to pink. Knit until band is long enough for waist. Change to waste yarn knit 20 rows. Release from machine.

FANCY EDGING

Knit following instructions in Notes until you have approx. 6 metres length.

MAKING UP

Wash and press all parts. Graft skirt seam. Attach band to correct length. Fold in half to enclose elastic.

Join shoulder seams edge to edge, leaving a centre neck opening of 28cm. Graft side seams. With right sides together, mattress stitch welts to lower edges of top. Join side seams. Run yarn through open loops at sleeve ends, and sew on edging. Sew on edging.

Flower shapes are made using 11 sections of edging wound in the form of a wheel, and slip stitched together. Attach to garment as shown in photograph. Give final light pressing.

That completes the magazine for this time. I hope that you all like the new look magazine. We do have other improvements planned for later in the year. One final piece of news. Unfortunately Her Majesties Customs And Excise have decided we have to register for VAT. This means that all the course cost will be increased from May 1st 1988 onwards, and the video price will increase. VAT has been calculated at the current rate of 15% on the taxable portion of the goods.

SINGER/SUPERBA COURSES

1 Course at £75 includes 1 book at £6.95, which is zero rated. The VAT has therefore only been charged on thecourse price, less the cost of the book. £75 - £6.96 = £68.05. Tax at 15% on this sum is £10.20. The total cost is therefore as follows.

1 Course £68.05 + VAT at 15%, £10.20 + 1 Book at £6.95 = £85.20 TOTAL PAYABLE

The new cost of courses is as follows.

ELECTRONNE MEMBERS WITH REDUCTIONS

1 COURSE	£79.45
2 COURSES	£153.16
3 COURSES	£232.62

NON-RESIDENT PER COURSE £62.20

NEW VIDEO PRICES INCLUDING VAT ON TAXABLE PORTION.

VIDEO ONLY	£32.20

VIDEO & BOOK PACK SPECIAL PRICE £38.20

CARRIAGE TO ALL UK ADDRESSES FREE. OUTSIDE UK CARRIAGE WILL BE CHARGED AT COST.

THERE WILL OF COURSE BE NO VAT CHARGEABLE ON MEMBERSHIPS AND ELECTRONNE MAGAZINES.

LATE NEWS

This coming Autumn, to keep up with the demand for courses, we will be launching a series of correspondence cousres for the French Electronic Knitting Machines. This will enable more people to obtain reliable and proper tuition on what is fast becoming recognised as one of the best knitting machines in the world.

More details on this in the next issue of

"ELECTRONNE"